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BERLIN, March 18, 1890.

THE oldest of Berlin's conservatories, the Stern Music School, whose foundation dates back to the year 1850, has of late years, under the able directorship of Professor Gustavus Hollaender, taken such steps in advance that its former abode in the Wilhelmstrasse grew too small to hold the number of pupils. An emigration into more spacious quarters became necessary, and hence the enterprising director took possession of the new buildings erected in the remodeled Philharmonie and the adjoining new Beethoven Hall. The step was in every direction a very sagacious one, and more suitable as well as more propitious quarters could not possibly have been selected.

On Saturday last the first of three grand entertainments as an inauguration of the new quarters was given by the Stern Conservatory at the new concert hall and upon the trial stage connected with the conservatory. It took the shape of a concert given by the director and in conjunction with some of the teachers of the conservatory.

The program was a well selected one and brought the following interesting order of proceedings:

Sonata for violin and piano in D minor, first and second movements	Schumann
Professor Hollaender and Professor Jedliczka.	
Prelude and Fugue, D major	Bach-d'Albert
Ernest Hutcheson.	
Bass aria from the Feast of Alexander	Händel
Alexander Heinemann.	
Thirty-two Variations, C minor	Beethoven
Felix Dreyschock.	
Andante and Finale from 'cello concerto	Goltermann
Anton Hekking.	
Aria with violin obligato, from Il re pastore	Mozart
Frau S. Nicklass-Kempner and Professor Hollaender.	
Andante Favori	Beethoven
Deutscher Tanz	Beethoven
Etude in G flat	Mozzkowski
Miss Emma Koch.	
Romanza and Finale from G minor Quartet	Grieg
The Hollaender String Quartet.	
Etude in F minor	Liszt
Tarantella from Venezia e Napoli	Liszt
Anton Foerster.	

After this comprehensive first program, in the performance of which only teachers of the conservatory were concerned, a sort of "exhibition game," the pupils had their inning on the next evening (Sunday, March 12), the soloists and orchestra for the second concert, given at the new Beethoven Hall before a large and distinguished audience, having been selected from the pupils of the institution.

The concert opened with Beethoven's overture "Dedication"—beg pardon, "Consecration of the House," which was remarkably well performed by the conservatory orchestra, under Professor Hollaender's able direction.

Thereupon a prologue, written by Miss Meta Meyer, was declaimed by Miss Melanie Hollaender, the director's charming daughter, who, at the conclusion of her recitation, was made the recipient of a well deserved ovation.

Saint-Saëns' G minor piano Concerto was played by Miss Margaret Melville, of New York (pupil of Prof. Ernest Jedliczka), in a masterly manner. This gifted young lady will make her way not alone as a pianist; she has a still greater future before her, I believe, as a composer, endowed with the strongest individuality or any female creator of music whose works I have ever listened to.

A recitative and aria from Mozart's "Don Giovanni" was beautifully sung by Miss Hedwig Kaufmann, of Koenigsberg. This young lady has a sympathetic soprano voice and does great credit to her teacher, Mrs. Nicklass-Kempner. She was well supported in the accompaniment by the conservatory orchestra.

The first movement of Joachim's Hungarian Concerto was finely executed by the talented pupil of Professor Hollaender, Master Miczislav Natrowski, of Warsaw.

The bass aria from "Elijah" was sung with great pathos

by H. Dietmann, from Brooklyn, a pupil of Prof. B. Stolz-enberg. Our young countryman has a fine, sonorous vocal organ, which seems well advanced in the way of cultivation.

Miss Ida Mueller of Dusseldorf, a pupil of Anton Foerster, performed the Liszt E flat Concerto with fluent technique, and her playing evinced power, tone color and a variety as well as delicacy of touch. She met with decided success and was repeatedly recalled.

This highly successful pupils' concert closed with a remarkably ripe performance of the first movement of Beethoven's E flat piano Concerto by Miss Elsa Eichstaedt, of Berlin, a pupil of Felix Dreyschock.

The third festival evening was given over to the dramatic and operatic classes of the conservatory, but I could not attend this worthy close of the three days' inaugural proceedings. I must not forget to mention, however, that the finely gotten up program contained an interesting sketch of the history of the Stern Conservatory from its foundation to the present moment. It is written by the able and learned secretary of the conservatory, Ernst Otto Nodnagel.

Ossip Gabrilowitsch, who succeeded in pleasing Berlin audiences and those of other cities of the German empire, as well as of his native country, Russia, made his re-entrée at the Beethoven Hall, with the assistance of the Philharmonic Orchestra.

He is what may justly be called a sympathetic player, one whose musical personality creates for his performances that spontaneous interest which is the precursor of every real artistic success. I don't want to say that I have not heard more intellectual performers, for both Buosini and d'Albert are, in regard to musical conception, especially in breadth and ripeness, Gabrilowitsch's superiors. Nor can I maintain that his technique, impeccable as it is, could not be beaten by that of a Rosenthal, or the one possessed by Gabrilowitsch's friend and Leschetizky fellow student, Mark Hambourg, who also appeared here during the past week. But what makes Gabrilowitsch sympathetic is his innate musical nature, his abundant feeling, his natural spontaneity of expression and a certain personal modesty, which is just as pleasing as it is rare among artists of our day. Altogether, his playing and his entire personality greatly remind me of my ideal, Paderewski, of whom Gabrilowitsch also is a sincere admirer. Most plainly noticeable was this similarity of musical character in Gabrilowitsch's reproduction of the first two movements, especially the Romanza of the Chopin E minor Concerto, which was full of poetry and feeling, and yet withal was not lacking in virility. It was no tame, and least of all an effeminate, reading of a work which is so often and so easily interpreted with too much sentimentality. In the final rondo, however, Mr. Gabrilowitsch overdid things. His tempo was so fast and furious that he seemed to have lost control of his fingers, and he was driven on in this mad gallop still more irresistibly by Rebeck, who whipped up instead of holding back the orchestra. It finally became such a neck and neck race between orchestra and pianists that I wonder the latter got anywhere safely to the close and was able to take the final hurdle, the well-known Tausig broken octaves, without coming to a disastrous fall-down.

This tendency of taking the last and fast movements too fast was also perceptible in the Rubinstein D minor Concerto, but here it came less near becoming fatal, and moreover it seemed in this instance more his driving than his being driven, which did make a prestissimo out of the prescribed allegro assai. The Rubinstein movement, however, could stand the tempo and so could the pianist, and evidently also the audience, which went wild over Gabrilowitsch, and did not let him off with less than three encores.

Between the two concertos he performed a group of unaccompanied soli: Schubert's B flat Impromptu, the Raff Rigaudon, most charmingly played; Brahms' pretty A major Intermezzo, from op. 118, and a little Caprice à la Scarlatti,

by Paderewski, which is one of the cleverest imitations of style I know of. If one did not know that it was composed by Paderewski, one would swear that it was written by Domenico Scarlatti.

At the last Halir Quartet chamber music matinee, on Sunday, the program was made up, besides the Beethoven G major Quartet, from op. 18, of a well written but not new D minor string Quartet of the Berlin composer and critic Prof. E. E. Taubert, and of the third, recently finished violin sonata in F major, op. 64, by Friedrich Gernsheim. It was performed on this occasion for the first time by Professor Halir, with the composer at the piano. Although in contents it has nothing new or even remarkable, the sonata greatly pleased the audience. It is, like everything from the pen of this fertile writer, finished in workmanship and closely adherent to classical form. The influence of Mendelssohn is felt in the nervously agitated Scherzo, and Beethoven has been the excellent, but of course unattained, model for the slow movement.

And now we have heard in Berlin also the second of the overpuffed sacred works of Don Lorenzo Perosi. Last Tuesday night Prof. Alexis Hollaender, with his St. Cæcilia Society, gave to those interested in the matter, at the Singakademie, an opportunity to judge of the Italian abbé's creative capacity in the musical field through presenting the "St. Mark's Passion Music." The above named chorus is not strong in number, nor in vocal resources, but this work makes no uncommon demands on the singers. George Fergusson was the only one who merits mention. He sang much in the first two of the three parts into which Perosi has divided his scheme; but the soli are thankless, inasmuch as they are neither lyric nor dramatic, and in many instances whatever merit they possess is distorted or covered up by the not very clever instrumental settings. There were a few moments when Mr. Fergusson's voice and method made themselves felt, but on the whole I regarded so good an artist quite out of place in rendering such music.

Perosi seems to me a young man endowed with ordinary musical talent, who has neither studied very much nor has had extended experience, but who has been blessed (or cursed) with splendid opportunities and influential friends. The sooner these friends withdraw him from publicity and set him to study, the less of a musical nuisance is he likely to be. I see no reason to assume that ripe scholarship would enable him to compose really great music, but it might serve to make him a good rank and file writer.

The greater part of Perosi's orchestral work is confined to the strings, and I never knew before how much damage these trusty forces could do. His one pet change of color (in this work) is secured through adding horns to his strings, and he does this so often and usually so unskillfully that it is decidedly disturbing. In the "Resurrection of Lazarus" he makes an equally glaring abuse of the trumpet, which is more sparingly introduced in the "St. Mark's Passion Music." Altogether, Perosi's instrumentation is very amateurish in this work, especially his woodwind, which consists of oboes and bassoons only and discards the flutes as well as the very color lending clarinet. In some places the orchestration is not only amateurish, but absolutely bad.

One preference, and a very remarkable one, the "St. Mark's Passion Music," however, has over the "Resurrection of Lazarus," is, that, while I could find nothing to praise in the latter work, the former one has at least a few better moments. These are first of all the orchestral introduction, which is almost entirely for strings and in a way reminds one of Palestrina. Secondly, the chorus at the end of the first part, in which there is at least an attempt, if only an unripe one, at imitating Bach's polyphony, and third and last, the chorus at the close of the second part, which is at least suggestive of the meaning of the text it strives to illustrate musically.

Is it not high time, now that Verdi's lyre has grown mute, to turn our eyes in other directions than toward Italy for musical novelties? As it represents itself of late, the young Italian school does deserve anything rather than encouragement.

What pure, noble music in comparison to this pseudo religious trash did the close of the concert offer in a performance of the rarely heard "Litania de venerabile sacramento" of Mozart! He died a very poor young man, did Mozart, but then he was neither a Roman Catholic priest nor were his works published by Ricordi of Milan. Otherwise things might have gone differently with him, especially with regard to his worldly affairs.

I have always maintained that one could judge a pianist far better and more thoroughly at a recital than when he plays a concerto with an orchestra. Of the truth of this experience of mine (which, however, may be an entirely personal one) I became aware again recently, in the case of the Russian pianist, Mark Hambourg. The judgment I wrote after his first concert here this season, with orches-

tra, some weeks ago, was not reversed, but changed considerably in his favor at his recital of last Wednesday night.

I acknowledge that I went to it with anything but favorable anticipations; but the fact that such eminent judges as those I named before, viz.: Leschetizky, Paderewski and Gabrilowitsch, who surely have forgotten more about piano playing than I ever shall know, insisted upon Mark Hambourg's very superior qualities as a pianist, made me wend my way again to the Singakademie, and this time I came away from there, not like the man who is convinced against his will and afterward is of the same opinion still, but with the full conviction of the fact that I heard one of the biggest and most promising of all of the younger school of pianists of the present day.

The Brahms-Händel Variations were performed with magistral technic of the Rosenthal brilliancy and infallibility. The Schumann Fantasia was disappointing in beauty of tone wherever I expected it most, but Hambourg redeemed himself and convinced me that he could play tenderly, fancifully and poetically, as well as thunderingly and virtuosolike, with his interpretation of the three first movements of the Chopin B flat minor sonata. The funeral march, more especially a movement which I almost dread on account of its hackneyedness, he played with rarest taste and beauty of tone and expression. On the other hand the weird final movement, which I thought would prove a revelation, was disappointingly and very monotonously performed.

The final group of smaller pieces brought the first composition of Leschetizky I ever heard so far that I liked. It was a tarantelle in E minor, the first and closing sections of which Hambourg played with gossamer lightness and gracefulness. Beautifully sung upon the piano was a not very original or characteristic "Ave Maria," by Henselt, but the tour de force of the evening was the performance of Rubinstein's C major staccato study. In this Hambourg showed a wrist technic the like of which I have not heard from anybody before, not even from Rubinstein himself. It was a marvelous performance and set the connoisseurs in the hall perfectly wild. Of course they would not let the young fellow off with less than a double encore.

Night before last I made a useless trip to the Theatre des Westens. The "Barber of Seville" had been announced, with "Signora Regina Pacini" as guest in the part of Rosina. When I reached the new opera house I learned that the songbird had fled after the rehearsal and that "The Barber" was to be given with the home cast. Then I fled, too, and landed at Beethoven Hall in time to hear the Landi sing the German Lieder in the closing portion of her completely sold out song recital. She is a very wonderful singer, with one of the best trained and most responsive alto voices I ever heard. Its compass is so great that while she easily reaches up to F and G, she touches the low D in Schubert's "Death and the Maiden." The so rarely heard low note was probably also one of the reasons why the song was redemanded, for otherwise German Lieder singing is not Mlle. Landi's strongest side, as was also amply demonstrated in the completely wrong conception of Brahms' "Feldeinsamkeit."

The French Bergerettes, however, which she sang at the close of the recital nobody could give more delightfully and with greater grace and coquettish expression. Altogether she is a charming as well as an exceedingly brilliant and fetching singer. The applause, recalls and encores were endless.

Conductors' concerts are no longer any novelty at Berlin. We had another visitor who made his debut in that capacity at the Singakademie last night. His name is Josef Frischen, he hails from the Rhine, and he is conductor of a concert society at Hanover.

His program here contained, outside of two compositions by the concert giver, only such selections which belong among the most brilliant virtuoso exhibition pieces of the Philharmonic Orchestra, viz., the third Lenore overture, the love scene and Queen Mab Scherzo from Berlioz's "Romeo and Juliet" symphony, the "Tannhäuser" overture and Liszt's "Les Preludes." All of these works were performed with great rhythmic precision and attention to the required dynamic shadings by the artists of the Philharmonic Orchestra, but they could and would have done as well under most any other of the many conductors under whose baton they have played of late years. What I missed in the performances was individuality of conception, and this might have been quite difficult to impart to an unknown body of musicians with whom one can hold only one or two rehearsals at most. Wherever an attempt was made to get out of the beaten track, I cannot say that it was to the best advantage of the work interpreted; thus the Berlioz slow movement was much too dragging and was drawn out unmercifully, and the scherzo was so disjointed and piecemeal in effect, simply because the conductor tried to have every four bars phrased in different style and rhythm.

The "Tannhäuser" overture and Frischen's own works were exceptionally well played. The latter two works consist of a mood picture entitled, "Autumn Evening" in C minor-major, which is finely orchestrated and shows some of the "Meistersinger" style of polyphony, but contains absolutely no new idea or anything striking in the way of facture. A "Rhenish" Scherzo in F major is also effectively scored and excellent in form and facture. But why it should have been designated as a "Rhenish" Scherzo, I as a Rhinelander am unable to comprehend, unless it was the intention of the composer to excuse in this way the undisguised use he makes of the Rhine daughter trio from Wagner's "Rheingold."

Mr. Frischen was well received by the audience, but some of the Berlin critics did not treat him all too tenderly. Never mind; he has talent and he is young yet; hence I doubt not that he will make his way.

On Monday night, the 9th inst., the fiftieth anniversary of the first Berlin performance of Otto Nicolai's charming opera, "The Merry Wives of Windsor" took place. In remembrance of this event a festival performance at the Royal Opera House was given before a large and enthusiastic audience, among whom were their Majesties, the Emperor and Empress of Germany. The reproduction of

the ever youthful and fresh work under Richard Strauss' very elastic and circumspect direction was a most enjoyable one. Knuepfer's voice and humor were in proportion to his size and width of girth. Bachmann as Ford and Frau Herzog as Mistress Ford were vocally excellent and full of fun. Lieban was amusing as ever in the part of Junker Spaerlich. Moedlinger sang Reich's utterances sonorously, and Berger showed a fresh baritone voice in the part of Dr. Caius. Mrs. Goetze (Frau Reich), however, was not in the very best of voice. On the other hand Miss Dietrich as Aennchen was delightfully pert and lively, and in Mr. Slezak, who made a guesting debut as Fenton, Berlin made the acquaintance of a lyric tenor with excellent qualities and attainments.

Nicolai's work, which, since its first performance here fifty years ago, has conquered the world, has lost none of its old-time charm and freshness. Not even the appearance of Verdi's wonderful "Falstaff," the book of which deals with nearly the same immortal Shakespearean scenes, has been able to abrogate or even diminish in the slightest the popularity here in Germany of Nicolai's "The Merry Wives of Windsor."

The house bill last Monday night was a facsimile to the one handed to the public at the Berlin Royal Opera House on March 9, 1849. In looking over the cast of that first performance I cannot find among the names a single one whose renown had survived half a century. In a footnote, however, occurs the name of Mlle. Taglioni, the once famous prima ballerina.

Paul Bulsz, the great baritone from the Royal Opera House, and his fides achatis, the excellent pianist Mayer-Mahr, reached upon a recent concert tournée the town of Zwickau in Saxony, the birthplace of Robert Schumann. Of course they wanted to see the house in which the great

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"A FAULTY TECHNIC, the prime cause of inartistic piano playing, is the natural
consequence of the neglect of consistent and logical methods of teaching and practice."

romanticist in music had seen the light of this world. Upon the market place of the little town they found a policeman whom they asked "Where is the Schumann house?" "Schumann, Schumann," cogitated the minion of the law, "who is he, what is his business? I don't think he lives here at all. We have a Schmidt house and a Stein house, but there is no Schumann house in all Zwickau." Turning from him in despair the two artists saw the Schumann house only a few steps away from them. It is distinguished by a bronze medallion portrait of the composer, but is now occupied by a dealer in iron and hardware goods.

Eugen Staegemann, director of the theatre at Dusseldorf, died suddenly last week. He was a first class operatic director and a very agreeable, nice and cultured gentleman. His older brother Max is director of the Leipzig Opera House and Stadt Theatre.

The piano score of Heinrich Vigl's opera, "Der Fremdling" ("The Stranger") has just been published. The libretto is based upon Felix Dahn's ballad of the same title which deals with old German mythology, its gods and heroes. The work is to have its première at the Munich Court Opera by the end of April, and the composer will sing in person the part of Baldur.

The place for the erection of the Berlin Richard Wagner monument has now been definitely selected and will be, permission of the Emperor granted, at the entrance to the Thiergarten, upon the green sward between the Brandenburg Thor and the new Reichstags building. Seven of the most eminent among the German sculptors are to compete for the prize offered for the best Wagner monument.

"Fair exchange is no robbery." The opera house directors of Cologne and Elberfeld-Barmen have agreed to exchange some of the performances which have best pleased the audiences of their respective cities. Thus the Elberfeld-Barmen troupe will present Saint-Saëns' "Samson and Dalila," as well as Massenet's "Manon" at Cologne, and the troupe of the opera house of the Rhenish capital will reciprocate with the performance of Berlioz's "Trojans" and a few other pearls from their repertory. Good idea, that!

Felix Weingartner conducted with great success at Brussels on Sunday night, and Professor Halir pleased the large audience at the Belgian capital with his performance of the Beethoven Violin Concerto.

During the present spontaneous revival of the interest taken in Germany in the operas of Lortzing, the question was asked, What has become of the composer's incidental music to Grabbe's "Don Juan" and "Faust," which is now being represented at the Schiller Theatre here in Berlin. The answer comes from Switzerland, where Georg Richard Kruse, the biographer of Lortzing, is living at St. Gall as theatrical director. He is in possession of the never published manuscript score used at the Detmold first performance of Grabbe's drama on March 29, 1829. The music, Director Kruse writes, consists of four numbers, of

which only three are original, while the fourth one is merely an adaptation. The overture contains little that is original, but the themes are taken for the greater part from Mozart's "Don Juan" and from Spohr's "Faust." The handling is said to be very skillful and musically, and the idea of this artistic welding together of themes from these two great masterworks is a very appropriate one.

In Munich yesterday Josef Rheinberger celebrated in the very best of health his sixtieth birthday anniversary. He is recognized to-day as one of the greatest of all living contrapuntalists and a master of form, who has given to the world some valuable works, principally for organ. More important even than as composer Rheinberger is to-day as teacher of composition at the Munich Royal Conservatory. Among his great number of pupils have been and still are a good proportion of Americans.

As Prof. Josef Joachim was absent from Berlin on the day of the sixtieth (I believe I wrote "fiftieth" erroneously in one of my previous budgets) anniversary of his first public appearance as an artist, his numerous friends and hosts of admirers have decided upon a celebration of this rare event upon Joachim's return from England. A grand festive and commemorative concert is planned for April 22, to be given at the Philharmonie with an orchestra, the strings of which are made up entirely of former pupils of the great master. Even the 'cellists will consist of Joachim pupils, at least in so far as they were members of his ensemble classes. The army of these Joachim pupils, all of whom will of course volunteer their services, is so large that the woodwind will have to be duplicated to insure an orchestral balance. The program is chosen with a view to the jubilee master's special predilections and the personal friendship which connected him with composers like Mendelssohn, Schumann and Brahms. The concert will be conducted by Generalmusikdirector Fritz Steinbach, of Meiningen. The following is to be the order of the festive arrangement: Professor Joachim will be received with a fanfare by the orchestra upon his entering the hall. Then a prologue will be spoken by a number of the royal comedy troupe. Hereupon the concert proper will begin. It will offer the following program:

Euryanthe overture Weber
Variations for violin with orchestra Joachim
Performed by Prof. Carl Halir.

Genoève overture Schumann
Midsummer Night's Dream overture Mendelssohn
First and last movements from the C minor Symphony Brahms
Concerto in G major for strings Bach

The proceeds of the concert are to go to the Josef Joachim stipend fund, named and founded in his honor and for the perpetuation of his name ten years ago, upon the occasion of the fiftieth anniversary of his first public appearance. After the concert, at about 10 P. M., a festive banquet and supper will take place.

Frau Vita Gerhardt, the excellent pianist, and Concertmaster Anton Witek, had a tremendous success in Copenhagen recently. They played Raff's A major Sonata for violin and piano. Frau Gerhardt played the F minor Fantaisie by Chopin, Schumann's Toccata, and Liszt's "La Campanella." Witek, who played the Brahms' Con-

certo, will make his London and Manchester débuts under Hans Richter next season.

William E. Zimmer, of New York, a gifted young violinist, who has been studying with Herr Jacobsen since last fall, was obliged to return to America last week, on account of his health.

I understand that the talented young violoncellist James Liebling will make his début at the Singakademie next season. His teacher, Anton Hekking, predicts a great future for his talented pupil.

Herwegh von Ende just tells me he will make his Berlin début with the Philharmonic Orchestra next season. He has also several engagements in Cassel, Essen and Mannheim.

Among the musical visitors at the Berlin office of THE MUSICAL COURIER during the past seven days were: Josef Frischen, conductor and composer, from Hanover, about whom I spoke at length above. Mrs. Powell and Miss Maud Powell, from New York; the American violinist will be heard in a concert of her own at the Singakademie in the course of the present week, together with Ernest Sharpe, a Chicago basso, who also called at this office. Then there was my former assistant, Herwegh von Ende, of Chicago, now one of the first violinists of the Berlin Philharmonic Orchestra; Mlle. Marie Panthès, who returns to Paris after a successful pianistic tournée through Germany, Bohemia and a number of Russian cities; Miss Edith Martin, the eminent young harpist, together with Miss Regina de Sales, soprano, from London; and John Jacobson, a Swedish pupil of Professor Marth. O. F.

Berlin Music Notes.

BERLIN, March 18, 1899.

DORY BURMEISTER-PETERSEN'S concert Saturday evening was not a great artistic success; the lady should have been content to depend on her recent success in other lands, rather than try to win new triumphs here. A prominent feature of her piano playing, and an unfortunate one, was the continued misuse of the pedal; this was especially noticeable in the Bach-Tausig D minor Toccata and Fugue and the Beethoven Sonata in the same key. Mrs. Burmeister-Petersen has not the poetic, dreamy nature to make a good interpreter of Chopin's music, and her performance of the F minor Fantaisie, without these qualifications, did not change the impression made by her previous numbers.

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donna, Etelka Gerster, gave a pupils' recital Sunday in Bechstein Hall, which was crowded with the friends and acquaintances of the participants. Madame Gerster has some fine voices under her training, among which may be mentioned those of Therese Behr, Magda von Du Long and Marta Sandal.

The first two are full-fledged artists and have already sung here and in London with great success. Miss Behr's rich, sympathetic contralto voice was heard in the aria from "Orfeo," "Live without my Eurydice?" which she sang with wonderful expression. Mrs. Du Long sang the "Lungi dal caro bene," from Scarlatti, with fine artistic taste. Miss Sandal has a very promising mezzo soprano voice, from which much may be expected in the future. The chorus of young ladies was well drilled and sang with precision and discernment selections from "The Flying Dutchman" and Kiel's "Stabat Mater."

* * *

Adda Terrato, soprano, and Gisella von Pászthory, pianist, were heard in concert Monday evening. Of the two artists the singer is the better; her voice is a pure, high soprano of a lyric quality and not adapted to music of a dramatic character, such as the "Schön Gretelein" cyclus of Alex. von Fielitz; more suitable was the Bell Song from "Lakmé," although the coloratura was not always as clear cut as one could wish.

The pianist is yet too young to grasp a difficult work like the Waldstein Sonata, and there were consequently many deficiencies in tone and tempo observable. More within her reach was the Schubert-Liszt Serenade, which she played admirably.

* * *

There seem to be more mediocre pianists this season than any other class of artists, and Irma Lensky, from Prague, certainly belongs to this class. The much abused Toccata and Fugue of Bach-Tausig received its full share of ill treatment, and the Schumann variations on the name Abegg were pretty roughly handled. Miss Lensky has swift fingers and could develop an excellent technic with careful study. The Chant-Polonoise, No. 5, from Chopin-Liszt, showed an improvement on what had gone before, but beauty of tone was wanting.

* * *

Otto Becker, teacher of the organ at the Hochschule, and his wife Bianca Becker-Samolewska, violinist, gave a concert Wednesday evening, with the assistance of Hans Schinkel, basso, from the opera at Munich. The program was not well arranged; the first part was too long and contained too much Beethoven; the fifteen variations and fugue, for example, might better have been left out entirely. Why Mr. Becker, who is an organist, should wish to appear in concert as pianist, and play insufficiently four of the most difficult Chopin etudes, one immediately following the other, is a mystery beyond my ken. Mrs. Becker has considerable talent and ably assisted her husband in the Beethoven C minor Sonata for violin and piano, and later gave as solo pieces the Romanza in F major of Beethoven, and the Brahms-Joachim Hungarian Dances. Mr. Schinkel has a deep, powerful bass voice, but does not sing with animation or style.

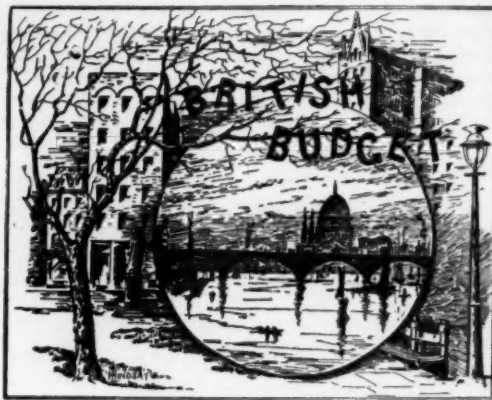
* * *

The second concert this season of the harp virtuosa, Miss Edith Martin, and Miss Regina de Sales, soprano, with the assistance of Hammett Drake, baritone, took place Friday evening at Beethoven Hall. Miss Martin is a clever performer on the harp, but would make a better impression if she could keep her instrument more in tune. Thus in the arrangement of the Weber airs for harp and piano the result could not be satisfactory when the harp was off pitch. Miss de Sales' clear, high soprano made a good effect in the Polonoise from "Mignon" and the aria "L'Infante," from "Le Cid." Mr. Drake has a baritone voice of pleasing quality, which he uses too sparingly.

F. M. BIGGERSTAFF.

Warsaw Concert.

The concert at the Congregational Church, Warsaw, N. Y., gave Miss Mary Loris, the accompanist, who is a vice-president of the N. Y. State M. T. A., plenty to do. There were twelve numbers, and Miss Loris served as both organist and pianist.



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BRITISH OFFICES OF THE MUSICAL COURIER,
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LONDON, W., March 24, 1899.

AT Rohrau, in Lower Austria, a recent fire has consumed some of the houses in the village, including the one wherein Haydn was born in the early morning of April 1, 1732. The thatched cottage was first built by his father, Mathias, the wheelwright, but Sir George Grove states in his "Dictionary of Music" that the cottage has been twice rebuilt since in its original form. It stood at the end of the market place of the village, on the river Leitha, that separates Hungary from Lower Austria, and was marked with commemorative tablets in 1877. At the very moment when the flames destroyed Haydn's birth-place Mme. Lillian Blauvelt was singing Gabriel's aria from "The Creation" at a concert in Vienna with her accustomed success. Germany has quite known how to appreciate Madame Blauvelt's artistic efforts. Her "Liederabend" in Frankfurt seems to have been a feature of the concert season there, and several critiques contain not only enthusiastic praise of her French pronunciation and conception, but speak very appreciatively and encouragingly of her German singing.

The National Grand Opera Company finished their season of opera at Kennington last Saturday and appeared Monday evening at Liverpool, where they intend producing a musical version of "The Musketeers." The music is said to be by Reginald Somerville and the book and lyrics from the pen of Herbert Whitney, a well-known American artist.

W. H. Squire, the well-known violoncellist of Queen's Hall, was married on the 7th inst. to Miss Marian Warren, at Bradninch, Exeter.

Brahms' last will has been decided to be invalid by the Austrian Supreme Court, as there was no signature to the document. Brahms' relatives will therefore get his money and valuable music library, which he intended should go to the Vienna Society of the Friends of Music, and to the Hamburg Music Society.

Mme. Caro Roma, the California soprano, is about to appear in an operetta written expressly for her by Arthur Branscombe.

The season of the Monday popular concerts closes next Monday, in all probability not to be resumed, for Mr. Chappell finds that his chief patrons, the ladies, prefer afternoon to evening concerts. That the theatre offers greater attractions and that evening dress and cabs may be dispensed with at afternoon concerts are the chief reasons to bring about this very probable decision.

There is some talk of reviving Meyerbeer's "L'Afri-

caine" at Covent Garden this season, and with the artists who appeared in its recent performance in New York. We Londoners are one and all raising a cry of discontent in the matters of detail connected with opera at Covent Garden. The prices for seats are exorbitant, the lowest charge for the libretti is 18d., which can only be perused in the intervals, seeing that the auditorium during the performance is kept in more than semi-darkness. Here, too, ladies are forced between the acts either to keep their seats or sit in a draughty refreshment saloon. Reform is needed and that speedily, and while we are not without hopes of amelioration, the indisputable fact that we move wondrous slowly here necessitates our summoning an endurance and patience born of optimism alone.

CONCERTS.

The saying of Renan, which a contemporary diarist takes as his motto, that "one should never write except of that which is agreeable," can seldom be taken as a guide by a music critic. He hears so much that he honestly thinks ugly and disagreeable, and he is reluctantly obliged to say so. But to-day I can write as M. Renan would have wished. Only three concerts have I attended, and all have given me real pleasure. Herr Elderhorst gave us Schubert's B flat Trio, Beethoven's Sonata of parting and meeting, and the Quartet of Borodine, which he introduced before Christmas. Schubert's Trio is one of those works which I would go to hear, even if I thought it would be but indifferently played; the beauty can survive a portrayal, however inadequate. Mr. Borwick at the piano could hardly have been more delightful. Then the music of Borodine was very pleasant. It is not great, not new, but it is very pretty, using that much abused word in no depreciatory sense. Mrs. Trust sang two songs by Arne, and "Le Verginelle" by Bertoni, which suited her to perfection.

Mr. Chappell provided for the Saturday and Monday popular concerts two flawless programs. The first consisted of quartets by Haydn, Brahms and Beethoven, and the second of quartets by Mozart, Schumann and Beethoven. I need not specify the six masterpieces, for it cannot be conceived that the Joachim Quartet party would choose to play any but the finest examples of Haydn and Mozart. Nor need I dwell on the way in which these miracles of art were presented. I was told Herr Joachim was not feeling well. If so, then I would rather hear him lead a quartet when he is ill than anyone else in the rudest health.

On Saturday Miss McDougall was the vocalist; she sang Brahms' "Der Schmeid" and "Verzagen" very finely. Miss McDougall is chiefly to be congratulated on bringing forward a song by an English composer worthy of special mention. This was "Nirvana," by Arthur Harvey. Fortunate in having found some really poetical verse by the Italian writer Signor Panzachi, Mr. Harvey has composed music of rare feeling and beauty. On Monday the vocalist was Mme. Lilian Sanderson, a singer of unusual distinction, who should make her mark at once. I may not have agreed at every point with her conception of tone of Schumann's "Dichterliebe," but I have no manner of doubt she feels what she sings and knows how to impress her intelligence on others. Her style reminds me somewhat of Mme. Nansen's, though she is a singer of much more force and experience than the wife of the famous voyager.

Miss Mary Owen, the Welsh soprano, gave a concert at the Queen's Hall on the 15th inst. She has a clear and well-trained voice, which with the exception of a slight tendency to harshness in the upper notes is of a pleasing quality. Her sound conception and musical assurance secured her a very warm reception for "Let the Bright Seraphim." In response to a desired encore she gave a Welsh song, which scarcely showed the consideration an artist should have with regard to the effects and transitions from one mood to another. "Pleurez mes yeux," from Massenet's "Cid," would have been another successful number, but it was slightly marred through forcing of the upper notes. Sophie Herzberg and Tivadar Nachez also contributed some numbers.

Walter Ford's second recital was a worthy pendant to the first. He had chosen some rarely heard songs of Bach, in Robert Franz's arrangement for the German part of his program, and he gave further several very charming Italian, French and English songs. One of his happiest efforts was "Bon Jour, Suzon" (Lacome). Here he succeeded particularly well in giving expression to his always well thought

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out and refined conception. Miss McDougall's contributions were especially successful. Brahms' charming Volkslied, "Mein Mädel hat einen Rosenmund," received an interpretation worthy of the composition. This is, in my opinion, the highest praise.

The venerable Philharmonic Society continues its prosperity unabated, at least if the well-filled Queen's Hall on Wednesday evening points to anything. There was not one item on the program that did not merit attention. Sir Alexander Mackenzie started with a brilliant performance of Samuel Coleridge-Taylor's passionate "Orchestral Ballade," which was composed for last autumn's festival at Gloucester. Everything in this composition has so true a stamp of worth that we feel sure this gifted young composer has within him the power to create more music of a still higher standard. Mr. Sapellnikoff was the solo pianist in Beethoven's Piano Concerto in G, winning merited applause for what was a powerful yet never exaggerated performance. Later he played Liszt's "Liebestraum" and Chopin's Scherzo in B minor. Desdemona's long soliloquy from the last act of Verdi's "Otello" was the one vocal item on the program, sung by Mme. Ruth Lamb, with little artistic appreciation. In the second part of the program Brahms' Symphony in E minor brought the evening to a close.

THE NATIONAL GRAND OPERA COMPANY.

The two weeks' season of opera given by this company at Kennington terminated Saturday last, "The Bohemian Girl" being given in the afternoon and "The Lily of Killarney" in the evening. Miss Titiens' work as Arline was the poorest I have seen her do. Though her voice, pure and simple, was as good as before, it was uncolored by meaning—a pretty flow of melody, at first pleasantly tolerable, but soon provocative of the yawn of wandering attention. Her speech greatly needs point and forward tone, while her intended inflections scarcely passed over the footlights. The discovery of her relationship to Count Arnheim was but one of the many examples of poor stage management, which the natural impulse of the artist should at the moment have covered; but neither Mr. Llewellyn nor Miss Titiens showed any true realization of the situation. Miss May Coleman as the Gypsy Queen was physically and vocally unfitted for the role, nor was she clever enough to combat the difficulty by temporarily assuming characteristics that even though they be irrelevant to the character, at least lend to it some show of character, throw dust in the eyes of the audience that if interested questions not the truth of the representation. Above all, the Gypsy Queen was bound to have a full, steady voice; but although the material is there, Miss Coleman's training has not tended that way. The applause given Mr. Beaumont's Thaddeus was in degree flattering, in kind Kenningtonian. He sang far better than in "Faust," yet still with forced, uneasy production. In acting he is never spontaneous; his love-making is studied, somewhat comic; his poses at times graceful, often unnatural, while his general bearing shows satisfaction and his work the love of effect. As Devilshoof, C. F. Cooke was exceedingly funny throughout, winning his applause for that, and not for his singing. Mr. Walshe, the Florestin, was very fair also. The chorus thought fit to be somnolent, taking their cue from the conductor, Mr. Slapoffski.

In "The Lily of Killarney" it was evident the artists were bent on doing their best, and the audience equally determined to extract every grain of enjoyment from the final performance. I have before expressed my admiration of Miss Margaret Ormerod, so need not recapitulate her many qualities, which as Eily O'Connor showed her unapproached by any in this company. Not only is she admirable for her singing, versatility and personal magnetism, but from a largeness of mind that scorns to ape the customary tricks, the unmeaning attitudes and gestures so readily caught by those whose destiny it is to follow the beaten track. In all she has undertaken, including a pretty rendering of Elvira in "Don Juan," on Monday evening last, she has never been other than natural. Miss Staunton made a very handsome Mrs. Creegan, and did much to atone for the commonplace music and disagreeable character. Mr. Beaumont's Myles astonished me. He sang commendably,

brought out well the funny side of the character and delivered the true Irish wit with just sufficient point. The pathetic element, though not disregarded, was hinted at so faintly that the poetic sentiments put into his mouth were misunderstood and merely raised the "loud laugh." In the place of Mr. Ludwig, Haigh Jackson as Danny Man carried off the vocal honors, though the traditional business attached to this character seemed unknown to him. The Hardress Creegan in his desire to do well did nothing. Possibly he had been thrust into the part at a moment's notice. The chorus, refreshed with their afternoon's nap, and led with some vigor by Mr. Slapoffski, completed a performance which, viewed from the standpoint of this company, was pleasurable to all.

SANS PEUR.

Music in Leipzig.

ROSENTHAL GASSE, 12,
LEIPZIG, March 15, 1899.

AS Panzner is away in order to regain his shattered health, which was brought about by overwork at the opera, Nikisch was engaged, or, according to some reports, "kindly consented," to conduct the "Meistersinger" on Sunday last.

In view of the poor performances of opera, which have been the rule in this town of late, the increased prices for admission were hardly in order, and as Leipzig is proverbially so wonderfully satisfied with itself, the dissenters and grumblers were the only ones who did not find everything so marvelous in the conducting of Nikisch. Really great operatic performances have not been much in evidence during the past five years, the material not being of a sufficiently high class to insure such a much-to-be-desired result, and, in spite of Nikisch, I did not find any material difference (except in the orchestra) than when Panzner conducts.

Certainly there were many beautiful effects in light and shade which Nikisch brought forth, but, again, the holding down of the orchestra to the degree of making it purely accompanying is a mistake, and that seems to be the main reason why the general impression tended somewhat toward being tame. Wagner wanted a very strong orchestral background, and also mighty tonal climaxes, but to take Walther's "Vogelweide" and "Preislied" as a basis for tonal balance is not to my way of thinking a real Wagner interpretation, and this is just what Nikisch did.

Those people who attend the opera about once a year, and among them musicians, found this performance a great one, but as high a place as Nikisch possesses in my estimation as a very great conductor, I must say that the "Meistersinger," given without cuts and under Panzner's direction, had, generally speaking, a much healthier swing. Nikisch is expected to give a new version of everything he undertakes, but I have recollections of him when he was more mindful of the composer's intentions, and surely more sincere, of which the recent Brahms performances are a striking example. Public adulation of an indiscriminate character is seemingly influencing the impressionable temperament of Arthur Nikisch.

The last Liszt Verein concert of the season was again very enjoyable through the presence of the Meiningen Orchestra, under the energetic direction of Fritz Steinbach.

Haydn's Symphony No. 3 was the opening number, and was performed with delightful simplicity and grace, such as its character demands, and without any modernizing. Lulu Heynsen, from Berlin, sang Schubert's "Allmacht," with orchestral accompaniment arranged by Rudolf Buck, and later three songs of Beethoven, including "Adelaide," which last was not a happy choice. The young lady has a powerful contralto of excellent compass, but rather rebellious at times and with a disposition to wander from the pitch. She was also otherwise indisposed through an attack of influenza, which, in conjunction with "swelled head," is raging in an alarming fashion all over Leipzig.

The rest of the program was devoted to Beethoven, and Bram Eldering, the first violin of the orchestra, played the violin concerto of the master technically in a flawless if not big manner, and with a fine musical insight. This

is a man of modesty, who proves his ability without any virtuoso tricks, and deserves every bit of the generous applause which he received.

The rarely heard overture, "King Stephan," and the F major Symphony formed the final orchestral selections, and finely played, too! Here is an orchestra of seventy men who have simply accustomed themselves to each other in the manner of a string quartet, and they play with the same perfect ensemble as such an organization. Particularly the woodwind group, containing such men as Manigold (flute) and Mühlfeld (clarinet), and also the strings are of a very high order of efficiency. The conductor, Fritz Steinbach, forms a distinct part of the orchestra in himself, as there is a decided personal touch between conductors and players, and therefore we get such clear, straightforward and satisfying results.

It has been said that the Liszt Verein was all but defunct, but this musical season has proved the most interesting one during the fifteen years of the society's existence. Professor Martin Krause has had the entire control of the concerts, and Leipzig can well afford to appreciate his efforts in bringing such men as Mottl, Strauss, Weingartner, Steinbach and others to this city. It is the one thing which prevents the already somnolent state of musical life here from developing into a snoring fact, which last is already a cherished and nearly perfected condition of the progressive Gewandhaus direction.

Among the callers during the past week were Carl Hertwig, the well-known musical benefactor of Thüringia; Capellmeister Woldert, of Elster; Prof. Martin Krause and Otto Baldamus, who will be remembered in Minneapolis as a clever musician. It will interest his friends there to know that he has charge of the six symphony concerts given at Coburg under the Duke's patronage each winter, and where high-class programs are the order of the day.

ALVIN KRANICH.

Clief Club Meeting.

This flourishing organization held its forty-seventh regular meeting at the Arena, a week ago, when, after the usual dinner, the club was addressed by George Maxwell, of Boosey & Co., and H. Willard Gray, of Novello, Ewer & Co., the former on "The Publishing of Music," the latter on "The Copyright Laws." Fred. A. Fowler is president of the club, and Frank Herbert Tubbs, 121 West Forty-second street, secretary, to whom inquiries may be addressed.

Meysenheym's Success.

Madame Cornelia Meysenheym sang recently for the Hundred Year Club, being obliged to repeat Rosalind Richmond's song, "Freedom" (poem by Ella Wheeler Wilcox) so enthusiastic was the audience. She was also vocal soloist for the Quartet Club of Hoboken (Johannes Wirsching conductor), when the *Morgen Journal* said (translation): "Madame M. fully justified the reputation which had preceded her as a superior concert singer. Her aria, 'Les Dragons,' as well as her songs, gave her opportunity to display rich vocal material." Bessie Silberfeld, pupil of William Semnacher, also won much applause through her piano solos.

George B. Nevins's Compositions.

These are many and varied, ranging from the simple sacred or secular song to anthems and chorus works. Among the works best known are: "Rejoice, Jerusalem, and Sing," "Aat the Cross," "The Minster Song," "The Hills of God," "Sing Again, O Lady Mine," "The Everlasting Hills," "Twilight," "If Love Were What the Rose Is," "Tell Me Not Where Roses Blow," "The Night Has a Thousand Eyes." Four Anthems: "Grant Us Thy Peace," "Softly Now the Light of Day," "Now, the Day Is Over."

A recent work of his is a "Jubilate," a very effective composition, dedicated to F. W. Riesberg, of Rutgers Presbyterian Church.

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From Paris.

PARIS, March 21, 1899.

PADEREWSKI plays here with the Colonne concerts on April 7. He gives afterward three concerts at the Salle Erard. Expectation is on the qui vive and people are looking about their tickets already and getting their minds into shape to be properly enthusiastic, which is three-quarters of the talent of an executant.

M. Harold Bauer has gone on a tournée into Algiers and Tunis. Grand success to him; he deserves it.

Mme. Berthe Marx Goldschmidt played at the Lamoureux concerts on Sunday. Her reading of Saint-Saëns' Concerto in C minor was graceful, delicate and intelligent, perhaps a trifle light for the original intention, but very beautiful and highly enjoyed and applauded.

A grand success indeed was the concert of M. Henri Falcke at the Salle Erard. The salle was well filled to hear him, for his success in Germany has echoed in Paris. The audience was most demonstrative of real pleasure. The closest attention was broken by frequent applause, and the player was recalled several times after each number. His program was a most interesting one from all points. The pianist was ably seconded by a vocalist of unusual merit, who, among other pieces, interpreted a most charming song of M. Falcke's, "Printemps et Hiver."

A suite by Moszkowski was played with a skill and intelligence which brought forth a warm tribute of praise from the composer. One of the least interesting of Beethoven's sonatas, in A flat, was likewise given; also a prelude and toccata by Lachner, prelude by Rachmaninoff, two charming pieces by Grieg, "Cloches dans la Vallée d'Ola" and "Danse de Paysans," "Les Abeilles," by Dubois, Nocturne and Tarantelle, by Chopin, and a Caprice in E minor. These were varied proofs of the player's power. The most encouraging phase of this power is its marked growth. M. Falcke has set himself a high standard, which he is daily attaining.

Those interested in the young American pianist Zadora would have been delighted were they present at a concert given for the lad's benefit at the Salle d'Agriculture in Paris this week. He was assisted by artists of first-class merit, in itself a token of his worth, and a large house testified to the great pleasure he is already capable of giving the public upon his chosen instrument.

His numbers consisted of Schumann's "Etudes Symphoniques," an Etude and Impromptu of Chopin, Liszt's "Fantaisie Hongroise" and the brilliant Liszt transcription of the Mendelssohn "Wedding March." M. Zadora has much personal charm and makes friends at once with his audience. He has neither gaucherie nor boldness, but an assured and steady certainty in playing which belongs usually to long public experience. He has great facility and much warmth, has a clear, firm, large touch, so to speak, and seems to have his mind on the big lines of effect. He has made immense progress at the Conservatoire, where M. de Beriot is his teacher. He needs the hearing of much good music for the next few years, when there is every reason to expect a career far removed from the ordinary. His concert was a great success.

F. Toledo, of the Aeolian Company, was instrumental in arranging this concert, and so also was M. Alfred Giraudet, the eminent professor of singing. The Aeolian organ was heard in accompaniment. M. d'Ernesti was close by his protégé and was delighted with his calmness and certainty before a public.

M. Gustave Robert has just issued his fourth yearly volume of "Music in Paris." One of the best of those yet issued, this book is a complete record of the programs, criticisms and literary musical works produced in Paris in the year 1897-8. It is prefaced by a nice portrait of the singer Gorlenka-Dolina and opens with expressions of regret for the absence of M. Lamoureux during the current year. The book will be reviewed later on.

"Les Coulisses de l'Opéra au XVIII. Siècle" was the tempting title of a conference given yesterday by M. Léo Claretie at the Bodinière. The lecture was pithy, interesting, full of anecdote and reference, and was listened to with closest attention. This young lecturer is in the first rank in this special line of entertainment. He is much sought and never disappointing. The lecture was followed by selections from among the operatic gems of the time, including recitative and air from "Œdipe," at Colonne, by Sacchini; recitative and cavatina from "Romeo and Juliette," by Steibelt; recitative and cavatine from "Ceres and Proserpine," by Pavesello; Hélène to Paris and the Styx air from "Alceste," by Gluck.

These were sung in a highly enjoyable manner by Mme. Emile Bourgeois, of the Opéra, a very beautiful woman with seemingly limitless vocal resources. She was accompanied by her husband.

This conference was followed by one on Spanish dances by the popular Jean Bernard, illustrated by several national dances by two lovely Spanish girls. It was highly enjoyed.

The most interesting home musical of the week was that given by M. Breitner for his piano pupils. Mendelssohn's "Variations Sérieuses," Scarlatti's Capriccio "Dans les Bois" and "Poème d'Amour," Liszt; a Schumann Novellette, and Nocturne, by Fauré, were among the pieces played by Mlles. Altemus, de Montauzon, Denis and Mme. Max Lyon. M. and Madame Breitner played charmingly a Saint-Saëns Andante Scherzo and Finale for violin and piano, and the program was crowned by an exquisite suite for four hands by M. Massenet, played by the amiable composer himself and M. Breitner.

The suite represented a year that has passed, and was divided into four epochs, the charming and ever graceful music of the master picturing the brilliance of sunlight and heat of summer, the falling leaf and its tender associations, the winter with its rigors and its joys, and the ever welcome springtime, with its loves and flowers and music of birds and hearts. Played as it was, the composition had the best of interpretation. It was enthusiastically received. For any readers in search of interesting descriptive study, with much variety of execution, the suite would well merit looking up.

"The Damnation of Faust" was given Sunday by the Colonne Concert at general public demand.

"L'Enfant Prodigue" is filling the Renaissance Theatre nightly. The new President attended the benefit performance at the Opéra last evening; 25,000 francs were made for the benefit of the Artists' Association.

M. Fournets has been having an immense success as Mephistopheles in "Faust." He gives an original impersonation of the role, and is incomparable.

Mrs. John Chapman, owner and directrice of the *Westminster Review*, has returned to her charming Paris home and has commenced her receptions.

M. Jules Faivre has founded several new prizes as rewards for and encouragement in well doing. This man ought to be sainted. He refuses all sorts of decoration, fearing the effect upon his work. All he desires is—well-doing. He is tireless in its encouragement, and is one of the happiest, if not the happiest, man in Paris. M. Faivre does not give of words and suggestions; he gives of solid cash, actual money, and actual personal activity. If there were more men like him the world would indeed be, what it ought to be, a heaven on earth.

Mr. Sherman of Sherman, Clay & Co., of San Francisco (another good man in business life), is expected in Paris next year by his family, residing here at present. His daughters, occupied in the study of piano, violin and French language and literature, are making most satisfactory progress.

An interesting American student here is M. O. Sullivan, of New York, who, after studying piano at home, has come here to get the French color into his art. He is passing

through his repertory with M. Camille Chevillard, the director of the Lamoureux Concerts, who is an admirable pianist and able musician. M. O. Sullivan is delighted with his teacher and with his progress. He is an ardent student of harmony and composition, and is a brilliant pianist already.

An interesting teacher of piano and solfège is Madame Hazelton, of 5 Rue Lapérouse. This lady has large classes of the élite of the quarter, and it is safe to say that few arrive at better results. Her heart is in the work, and study and experience have given her a rare capability. She is a very charming woman personally. Her son Rupert is an earnest violinist, and will no doubt be one day heard from. He is studying hard to that end. American singers in Paris, who are generally grievously behindhand in musical knowledge, could not do better than to go through a course of solfège with this lady. They should by right have done it at home before ever they came here. Solfège is not sufficiently taught in the States.

Miss Amy Fay's recent letter on courts and coronets in our society is well worthy of attention. Internationalism will kill all that nonsense, however, before it has time to infect seriously our country. Superficial, weak and ignorant "voyagers" are doing more harm to our American civilization than any other feature. But there is one thing stronger than all weakness, and that is—Progress.

What an idiotic expression that is in relation to an executant violinist, pianist, &c., "He is a romantic," or "He is a classic." Just as if an artist must not be both. Many terms used in connection with music mean absolutely nothing.

Three presentations of "Tristan and Isolde," with Madame Litvinne and the Lamoureux concerts, and possibly Jean de Reszké, are already being looked forward to by Wagner lovers. They will be directed by M. Lamoureux himself.

Harold Bauer will play again here this week.

The "Samaritaine," by Edmond Rostand, will be the next attraction at the Sara Bernhardt Theatre. The incidental music will be by M. Gabriel Pierné, who has already written "Izyl" and other plays for this author.

At a soirée given by Mme. Le Coupey this week, the two daughters of M. de Beriot, the pianist, Mlles. Jeanne and Madeleine played, and most admirably, too, an impromptu on Schumann's "Manfred" waltz by Moszkowski and two preludes by Saint-Saëns. The young ladies are granddaughters of the great Malibran.

M. Raoul Pugno had great success in Monte Carlo, where he played a Grieg Concerto, Liszt's Eleventh Rhapsody, Air Varié (Händel), a Chopin Nocturne and one of his own compositions, "Serenade to the Moon."

The Society for the Propagation of Foreign Languages in Paris is making far greater headway in its line than is any movement for the propagation of French. One is alive and moving with the present. The other is dead and sleeping with the past.

It is with real sadness that all lovers of the elegant and dramatic French language are obliged to recognize this fact. But those who do not resist invariably go back. The French are not doing one blessed thing to save their language. The Anglo-Saxons are pushing theirs as they are their commerce and their territory. A qui la faute?

At a dinner table recently a French littérateur made this remark:

"At the rate with which the English language is making its way in Paris to-day, it will be but a few years when we shall see in the shop windows here and there, 'French spoken inside.'"

French people can learn English anywhere without the slightest difficulty—even in Paris. Acquiring French in Paris is more difficult than making tunnels in the Alps, and by all that is seen and heard it is not done there. In fact now that the Yersins are in the United States there

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is more hope for learning French in New York to-day than in Paris. How is that? What are they doing?

1. In the first place, they invented a classification of all the sounds in the French language and the manner of putting them together in words, and they invented the idea that this was the only way to begin the study of the language.

2. What is still more important, they insist that those sounds shall be learned before people begin to read or to speak or to sing—which everybody should always have insisted upon and did not.

3. They give lessons privately or in class.

4. They are teaching pupils how to teach the language properly.

5. They are giving weekly lectures on the French language and the proper ways of learning French properly.

6. They are holding conversation salons for those who have learned the correct sounds of the language. (No others should commence to speak or read.)

Voilà! If the French Government does not decorate these women for their precious services, then the French Government does not deserve to keep a French language.

The one other thing they should achieve before returning to France is to get the French phonics in alongside of ours in our normal and public schools.

That done, we should decorate them, too, for it would be one of the most important and valuable events of this century. This must be done.

Look out for M. Frederick Lamond, the Frankfort pianist. He is a rara avis in the piano world. His second concert here was a second revelation of his real power.

The decline of the waltz is a topic of conversation. All sorts of people dance it without rhyme or reason or study, which is enough to damn any accomplishment. The bars of standard let down by the leaders, of course all sorts of sheep may be found in the pasture. Why not?

The "Influenza March," by a Prince quelconque, is the apropos title of a piece of music which decorates the last page of a city paper this morning.

Alvarez has reached Paris in good health and excellent spirits. No, it is useless to ask him what he thinks of America and its people. He would not tell you, and if he did you would not know. The way to know what he thinks is to hear him talk at a dinner time. Musicians who travel, whether from East to West or West to East, should be thoughtful in regard to opinion formed in a few weeks' visit in a country, a visit filled with personal occupations and stage work. The fact of difference between countries and their habits and customs, anyway, is as the difference between organ, organist, organ blower and organ bench; one without the other would be less well off, if not wholly useless.

The première of De Lara's "Messaline" is the looked-for event at Monte Carlo. Five scenes are in progress of preparation. First, the gardens and palace of Messaline; second, an Indian fête in the evening; third, the interior of Messaline's home; fourth, a view of Rome, with the Tiber; fifth, the Imperial box at a theatre. Heglon, Leclerc, Tamagno, Bouvet and Melchisedec will be the principal artists.

M. and Mme. Escalais, the eminent professors of singing, gave a brilliant soirée at their studios, 52 Faubourg St. Honore recently. The soirée was for the hearing of several of the pupils of the school in works by M. Th. Dubois, who was present and presided. The pupils were much admired and applauded by the large audience present, and were complimented by M. Dubois.

The *Figaro*, in speaking of Mlle. Marthe Girod's piano playing, says:

"Mlle. Girod is a young pianist, born in Paris, who has the spirit to realize that to be appreciated at home she must first be heard abroad. This she has done, and triumphed. In several grand concerts in Germany and Russia her playing has attracted the attention of masters. Here in Paris on her return she has been heard in compositions which have included all the difficulties of her instrument, and she

has shown herself master of the situation and rich in resource.

Chauncey M. Depew was perfectly correct in his expressions recently in regard to the extreme foolishness, not to say stupidity, of the words of operas. There is a sort of literature to be found between the covers of the best and biggest operas which a penny-a-liner reporter on a village paper would be ashamed to own. In the smaller plays they are simply silly. The composers complain that it is the librettist's fault. The librettist claims that the musician distorts his phrases. Nice work they make of it between them. The only reason the public endures so patiently is that nine-tenths of the words are not heard at all, and in reading the libretto people only "gather" the sense, such as any prose "argument" could give.

According to the papers, Della Rogers is doing fine work in the Berne Theatre. Her Marguerite in "Faust" has been equally successful with the rest. She is next to sing Orphée in German! She will probably be heard later on in Berlin.

M. Michel Zadora played upon the Steinway piano on Tuesday, which makes the fourth time that that instrument has been heard in public concert in Paris within a year.

Madame Litvinne has passed through Paris en route to St. Petersburg, where she sings in "Aida," "Les Huguenots," "Tristan," &c.

Delfa returned from Milan, and sings on Friday evening in the "Prophète" with Alvarez.

M. Danbé, late chef of the Opéra Comique orchestra, has associated himself with the Lyric Theatre, which gives its representations at the Renaissance.

The Swedish singer, Holmstrand, is engaged at the Opéra Comique. Repetition general of "Beaucoup de bruit pour rien" at the Opéra Comique to-day.

Barrington-Powers.

It is but the truth to state that Alfred Barrington's singing at the last Powers Lenten musicale created enthusiasm. The singer was in exceptionally good voice, his wide range and sympathetic voice quality appealing to all, and securing him a hearty encore. This singer has but to become a candidate for a church position here, when there is no doubt whatever he will be wanted by a dozen churches.

Helen Buckley

Miss Helen Buckley, who is engaged with the Apollo Club, Chicago, in "The Creation," and with the Mendelssohn Club of that city, has during her recent tour enjoyed one of the biggest successes of the season. The critics, in alluding to her performance, said:

Miss Helen Buckley made an excellent impression with a soprano voice of great range, which she manipulated with ease.—New Bedford Morning Mercury, January 20, 1899.

Miss Buckley was the last of the soloists to appear, but she held her place with the others and sang herself into immediate popularity. The "Mignon" Polonaise was her selection, and she met its requirements with faultless skill. Every note in all the long runs was given with absolute accuracy and with a sweetness and spirit which marked her for the artist that she is. She was complimented with a double encore.—Evening Journal, Pittsfield, Mass., February 4, 1899.

Helen Buckley, the soprano, rendered a polonaise from "Mignon" with brilliant execution, and responded to an encore with a musical adaptation of Riley's poem, "There, Little Girl, Don't Cry."—Grand Rapids Democrat.

Miss Buckley is a soprano who sang a very difficult selection in most artistic style. She responded to an encore with "When Love Is Kind."—Utica (N. Y.) Daily Press, February 13, 1899.

Miss Buckley was notably a soprano of exceptional ability, and displayed many of the fine qualities of an artist. Her voice was pure, clear, resonant and of fine volume, while her technic and method were good. The difficult and delicate polonaise from Ambroise Thomas' "Mignon" was sung with rare skill, sweetness and purity.—Grand Rapids Herald.

Miss Helen Buckley, the soprano, is possessed of a splendid, well cultivated voice. She sings with intelligence as well as finish. The "Ave Maria" with the violin obligato by Mr. Rosenbecker, was given with charming beauty and ease.—Evansville, Ind., November 4, 1898.

Miss Buckley possesses a sweet soprano voice of clear quality and the exquisite technic for a coloratura singer. In the Polonaise from "Mignon" she was entirely at home, and gave that well-worn excerpt from Thomas' favorite opera a pleasing rendering.

The Vienna Conservatory.

In a late number of the *Berliner Tageblatt*, Franz Fridberg gives an interesting account of some of his fellow students at the Vienna Conservatory who have since obtained a world wide fame.

HANS RICHTER.

"The most remarkable figure when I entered the conservatory," he writes, "was a young man named Hans Richter, then about nineteen years old. Although only a modest learner of the French horn, he occupied a commanding position among teachers and scholars, and for this he had to thank chiefly his musical versatility. He was not only a horn player of the first rank, but he handled all other instruments with great skill. On this account our director Hellmesberger set great store by him, and regarded him as an indispensable requisite for his orchestral practice. Was there no trombonist, Richter laid down his horn and seized the trombone; next time it would be the oboe, the bassoon or the trumpet, and then he would pop up among the violins. I saw him once manipulating the contrabass and on the kettledrums he was unsurpassed. When we—the Conservatory Orchestra—under Hellmesberger's leading, once performed a musical mass in the Church of the Invalides Richter sang. How he did sing! At times he helped out the bassi in difficult passages, at others the tenors, and I believe he even sang with the soprano. I learned to know him on that day, moreover, as an excellent organist. It excited uncommon merriment among us fellow performers when he stood there, and, with an important look, sent out, over the whole orchestra and chorus, his 'Crucifixus' into the body of the church.

"Apart from his artistic qualities, Richter as a man knew how to captivate his surroundings. He was the most lovable character I ever met, and the whole conservatory, male and female, were enthusiastic about him. Above all things he possessed unconquerable humor. When with his lively face, his horn under his arm, his Tyrolean hat jauntily stuck on one side, he entered the orchestra, a cheerful feeling at once ran through the crowd of scholars.

"In spite of his gentle, friendly disposition, his readiness to be always pleasant, when required he could on the other side be equally resolute and independent when anything arose which shocked his principles. A little example of it was told to me soon after my entrance into the conservatory.

"Richter, like every genius, was a foe to pedantry, especially the regular attendance at the school annoyed him. It was enough for him that he knew his task, and he had no liking to listen while others were struggling for a week with something he had learned at the first lesson. His teacher treated him as something exceptional and overlooked his failure in attendance. Some old fogies in the direction, however, heard of it; it horrified them! They never rested till a council was called and Richter summoned. When he appeared the oldest of the gentlemen arose solemnly and began in gloomy words to paint the evils of idleness, how it gradually would corrupt everything else, and how in time it might result in the ruin of the conservatory, and with it the whole civilized world. His discourse ended with the thundering alternative, 'Young man, either—or!'

"'Or,' cried Richter, without a moment's hesitation, as he turned round and went. The countenance of the old gentlemen at this moment fell to a portentous length. But they had counted without Hellmesberger and Richter's special teacher. They both worked till Richter was brought back in triumph.

"The brilliant career of Richter began under very poor circumstances. For years he was compelled, to earn his living, to serve as horn player—I believe for 24 gulden a month—in the Karl Theatre. Later he went in the same capacity to the Opera orchestra, where he remained till 1866, when, by Hellmesberger's introduction, he went to Richard Wagner, to set in order his scores, especially those of the 'Nibelung.' Some months later Wagner wrote to Hellmesberger, 'Oh, how I thank you for sending Richter! How could I have got on without my Hans?'

"Richter contributed his part, too, to the great success of the first performance of the 'Meistersinger.' He was then, I believe, chorus director or second capellmeister at the

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Munich Court Theatre. Here also he displayed his great many-sidedness. Our first court capellmeister, Heinrich Esser, and Hellmesberger, who had gone to Munich for this first performance, sat in the parquet. Suddenly at a solo passage for the horns, Esser exclaimed, 'That's a Vienna tone.' They looked about, and there was Richter sitting with the horn players. In the next performance he sang in place of the suddenly indisposed basso, Kothner."

JOSEPH SUCHER.

"Another young man of the same age as Richter and very like him in character and musical abilities was Joseph Sucher. They were intimate friends and may be so still. Sucher was, as far as I know, not a regular pupil of the conservatory—as a student at the university he had no time for that—he merely took part in the orchestral practice, and, although he played well nearly all instruments, he chiefly took remarkable interest in the viola. When he was at the viola and Richter at the horn, a different tone at once rang through the orchestra."

ARTHUR NIKISCH.

"One day in 1866 or 1867, a young, ten-year-old boy came to the entrance examination of the preparatory violin class. The first sight of him created a pleasant impression. His eyes looked out on the world so thoughtfully and calmly. For the rest he was a plump, pretty lad that won at once the sympathies of the whole conservatory. At the first public examination he at once attracted attention by his playing. Not that his technic was advanced remarkably beyond his years, for—between ourselves—the little Arthur Nikisch did not kill himself with work, but in everything he did there was so much taste, so much feeling, there was such an absence of everything school-boy in him, that it was evident that 'in this small boy lies a great artistic nature.'"

"In the same year I left the conservatory and perhaps for ten years heard nothing about Nikisch, till one day I was told that he was on a concert tour as accompanist to Henri Wieniawski. There he displayed such unrivaled refinement, such thorough penetration into the most secret intentions of an artist the most difficult of all violinists to accompany, that the accompanist won almost as much triumph as the famous soloist. A Budapest critic wrote, 'Done in this fashion, accompaniment becomes a great art.' Wieniawski himself was enthusiastic about Nikisch—his Nykisch, as he pronounced it, with Polish accent—and I often heard him afterward, when he was dissatisfied with his accompanist, which, it may be remarked, was almost always the case, cry out sadly, 'Oh, Nykisch, Nykisch!'"

"When I asked him on one of these occasions whether Nikisch was really such an eminent accompanist, he replied with a smile, 'Ce gaillard—la—il m'a ravi tout mon succès.' If I mistake not, it was Wieniawski who proposed Nikisch to Angelo Neumann as capellmeister at Leipsic.

FELIX MOTTL.

"Felix Mottl at the same time visited the Vienna Conservatory. I hardly knew him at all, indeed. At least at first he did nothing to make himself prominent. I remember only that in one orchestral practice he played the drums, and when he missed one passage, Hellmesberger called out, 'Mottl—Trottl! Ah, yes!' Master Hellmesberger, thus usually keen judge, had this time made a mistake. It seems remarkable, too, that his counterpoint teacher, Otto Desoff, did not at once recognize Mottl's great talent, for he treated him slightly and even tried to make him look ridiculous to the other pupils. The chief cause of this was that Mottl, even as a pupil, did not trouble himself with trifles; he wanted to storm the world at once. He brought in—the story was told me afterward—a great orchestral composition. Desoff read it through

and then turned to Mottl: 'What you have written here is "Lohengrin" with a tail. The "Lohengrin" is by Wagner, the tail by Mottl.'

"In later years a great revolution in his opinion of Mottl took place, for when Desoff left Karlsruhe to settle at Frankfurt he mentioned Mottl as his only worthy successor.

"Mottl first made himself spoken of in Vienna when the waves of Wagnerism began to rise high. Whether he, as was then the fashion, sought to demonstrate the master's genius by fisticuffs, I do not know, but with the tongue the young Mottl was a good blade. He is said once to have called out loudly at a social meeting, 'I would regard it a disgrace to have composed the "Huguenots."'" For this the *Wiener Extrablatt* dubbed him 'Mottl the Huguenot eater!' and this title he wore for a long time in Vienna. Mottl himself composed soon afterward an opera, 'Agnes Bernauer.' It was produced at Weimar. Liszt said to me, with a sly smile, 'For my part, I do not think it superior to the "Huguenots."'"

"At the time of the first 'Nibelung' performances in Bayreuth Mottl was already among the most distinguished favorites of the master, and remained so till the latter's death. There was then scarcely anyone who knew by heart the whole Tetralogy so well as the then scarcely nineteen year old Mottl.

"What Mottl is to Bayreuth to-day the world knows."

MARIANNE BRANDT.

"A young singer, a pupil, if I mistake not, of Frau Marschner—wife of the famous composer—often came to our orchestral practice to sing with orchestral accompaniment. Her appearance pleased us with its modesty and simplicity. She did not, like the other ladies, look coquettishly right and left: there she stood, unconcerned, filled only with her artistic task. We applauded at the conclusion, then she bowed with embarrassment, wrapped her cloak about her and cleared out. She was called Marie Bischof. When I heard her the first time she sang the 'Fidelio' aria. I never have heard again this great number rendered, even by the greatest artists, with such deep feeling, such holy fire, so truly uttered from the heart.

"Some years later I met the young lady in Berlin as the star of the Royal Opera House, Marianne Brandt.

"If I mention here, last, not least, the name of Vladimir de Pachmann, of the piano class of Professor Dachs, I close the list of my famous conservatory comrades."

Grand Opera.

A season of grand opera, under the direction of Maurice Grau, will be given in Baltimore April 10, 11 and 12, and in Washington April 13, 14 and 15—at Music Hall in Baltimore and at the Grand Opera House, Washington. The list of operas to be given has not been announced, but they will be produced with the same cast that appeared in the Metropolitan Opera House, New York. Matinees on Wednesday and Saturday will give an opportunity for four performances in each city.

Miss Rebecca Wilder Holmes.

Miss Rebecca Wilder Holmes, the young violinist, under Townsend H. Fellows' management, is very busy these days. She played at a song recital given by Willis E. Bacheller last Thursday afternoon, with great success; started for Minnesota Monday, and will play there during the week with the Minneapolis Orchestra, and at Minneapolis, St. Paul, Faribault and Duluth. Other dates are now being arranged for her in the West and en route, and she will return East in time to fill an engagement with the Amphion Society in Newark, the 27th. May 18 she will play with the Orpheus Society, Troy, N. Y.

About Musical People.

A N organ recital will be given at the Broad Street Lutheran Church, Lyons, N. Y., April 6. Professor T. J. Carroll will preside at the organ and will be assisted by Miss Frances Gillette, soprano; Mrs. J. S. Read, alto; Eugene Whitman, baritone; Miss Keokee Gilbert, violinist; the Crescent Male Quartet—Charles Bradley, Stephen V. Myers, John Rodenbach and Charles Martin.

Those who took part in the concert of the Century Club, Moline, Ill., were Miss Winnifred Crompton, Miss Daisy Gould and Miss Shupp.

The quartet choir of the First Congregational Church, Jamestown, N. Y., Miss De Etta Fox, soprano; Miss Margaret Wensworth, contralto; W. D. Broadhead, tenor, and Frank Reed, basso, with Mrs. Frank W. Davis, organist, gave a special musical service on Easter Sunday.

The choir of St. Andrew's Church, Sag Harbor, L. I., is a quartet, Mrs. Richard Aldred, soprano; Miss Sadie Brewer, contralto; John Moylan, tenor, and Michael Moylan, basso, assisted by a full chorus; organist, Miss Nellie Cunningham.

A violin recital was given at Clarke Memorial Hall, Rome, N. Y., by Prof. Charles G. Bartlett, Jr.

The recital given by pupils of Professor Hathorne, in Potsdam, N. Y., was an artistic success. Every number of the program was rendered in refined and finished style.

A pleasant and enjoyable concert took place at Mrs. Willman's studio in the First National Bank Building, Salem, Ore.

The Ladies' Music Club gave a fine program at their last meeting at the Conservatory of Music, 1010 Main street, Peekskill, N. Y.

A recital by the music pupils of Miss Cannie Chasten took place in Schubert Hall, Wilmington, N. C.

The eighteenth pupils' recital of the Yonkers (N. Y.) College of Music was held in Assembly Hall, Hollywood Inn.

The ladies of the Lyric Club, Marion, Ind., held a reception at the residence of Mrs. Kent Wigger on South Branson street. The club has a membership of forty-eight active and associate members and the officers are: Mrs. L. B. Hutchinson, president; Mrs. Otho Campbell, vice-president; Mrs. Celeste Starrett, secretary, and Mrs. O. H. Keller, critic.

A musicale was given at the residence of George F. Tarter, East Shawmont avenue, Manayunk, Pa.

Elaborate preparations have been made for the spring festival concert to be given at Hartford, Conn., April 12, when the Choral Union of that city is to be assisted by the New Britain and Southington choruses. The instrumental parts are to be furnished by the Boston Festival Orchestra.

Preparations are being made for an organ recital and concert at St. Paul's Lutheran Church, Johnstown, N. Y., on May 3. Mrs. B. M. Grant, Jr., organist, will be assisted by the Do Re Club; Miss Mary Cahill, accompanist; Miss Florence Heagle; T. D. Goulding, violinist, and Edward J. Lucas, cornetist. Miss Estella Smith, who is one of Prof. J. Ellsworth Still's most promising pupils, will also sing.

The Mershon Music and Language School is located at 614 West Twelfth street, Marion, Ind. Mrs. W. H. Mershon, voice culture; W. H. Mershon, instrumental work.

Miss Estella Smith gave a recital on Monday, April 3, at Lincoln, Neb., assisted by the members of the Crescent Concert Company. Miss Mabelle Crawford and Ed Walts, orchestra.

The entertainment at the South End Ladies' Literary Club, Grand Rapids, Mich., last Tuesday, was in charge

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The next musical by the Wyatt Park Philharmonic Club will be given April 11, at the home of the president, Mrs. Charles Stewart, St. Joseph, Mo.

The Beethoven Maennerchor gave an entertainment at their hall, San Antonio, Tex., which was a very enjoyable musical event.

At the home of Mrs. John W. Akin, Cartersville, Ga., the ladies of the Cherokee Club gave a musical.

One of the most enjoyable miscellaneous meetings of the season in Davenport, Ia., was held by the Music Students' Club at Mrs. Cassells, March 27.

D. J. Pratt, the recently elected musical director of the Old South Congregational Church, who resigned a similar position in Pilgrim Church of Cleveland, Ohio, has arrived in Worcester.

Harry M. Golder is teacher of piano in Du Bois, Pa.

John Dunn, of Packer street, South Park, McKeesport, Pa., played the violoncello in the Smithfield Street M. E. Church, Pittsburg, on Easter Sunday.

Miss Savage and W. E. Weihe, H. S. Goddard and Arthur Shepherd gave a concert in Logan City, Utah.

A piano recital was given by the pupils of Mrs. Lilian W. Baker, in Boise City, Ia., assisted by well-known vocalists.

Miss Jennie K. Moore, a promising young pianist, gave a musical at the Chattanooga (Tenn.) School of Music, assisted by Miss Alice Gass and Miss Minta Stroop.

Students from Kalamazoo (Mich.) College, assisted by Miss Bessie Hill, Mrs. Thomas Woodford, W. Y. Reithard and W. T. Lewis, gave a concert recently.

The regular meeting of the Monday Musical Club was held at the residence of Mr. and Mrs. John M. Cook, on Sixth avenue, Steubenville, Ohio.

A special letter from Lindsborg, Kan., to the Kansas City, Mo. *Journal* says: "Singing Handel's glorious oratorio, 'The Messiah,' with 350 voices, accompanied by an orchestra of forty pieces and a talented performer on a \$5,000 three manual organ, is certainly a noteworthy accomplishment for the prairies of Kansas. This performance took place in Bethany College, Dr. C. A. Swenson, director. The auditorium seats over 3,000 people and has a fine three manual organ. Prof. Samuel Thorstenburg conducted, Prof. Theodore Lindborg was concertmaster, and the organist musical director was Hugo Bedlinger, from Stockholm. Professor Thorstenburg, Professor Sanden and Professor Hapgood were the leading male soloists. The preparation for the music of one year begins as soon as the Easter music of the preceding one dies away. It is this that makes these Easter productions so successful."

A recital of sacred songs by the advanced pupils of Boris L. Ganapol was given on the evening of April 4 at the Fellowcraft Hall, Detroit, Mich. Those taking part were Mrs. David Lang, soprano; Miss Nettie Voorhees, soprano; G. Frank Mead, tenor; Walter Baxter, tenor; John Atkinson, Jr., baritone; Joseph N. Krolík, basso, and Miss Lilla Grace Smart, accompanist.

The members of the Amateur Musical Club, of Beardstown, Ill., are: Rev. Mr. Schmidt, Miss Lillie Greve, C. W. Darby, Misses Kathryn Drasser, Alice Listman, Hilda Greve, Emma Greve and Emma Dettmer and Mrs. Anna Kuhl.

At Tucson, Ariz., Miss Ruth Strauss, Miss Pearl Hoff, Miss Christ, Mr. Ronstadt and Miss Ina Lapham gave a musical recently. Mrs. Chas. Hoff and Mrs. F. Newman were the accompanists.

A new choir has been organized for the Baptist Church, Glens Falls, N. Y., with A. C. Robinson, choirmaster; C.

G. Sanford, first assistant; LeGrand Spooner, second assistant, and Mrs. C. G. Sanford, secretary.

A concert will take place in Kalamazoo, Mich., on the 14th, with Arthur Taylor as director, and the following well-known vocalists: T. J. McHugh, John Hoffman, George R. Curtiss, H. D. Kools, Jollie Allen, George Cornell and F. Coburn Dickey, a grand male chorus of fifty voices, and a choir of ten boy soprano singers. Prof. E. L. Wienn and an orchestra of twelve pieces will furnish the accompaniment.

W. H. Houghton, violinist, and Frank Watson, clarinetist, of Woonsocket, R. I., accompanied the choir of St. Peter's Church, in Worcester, Easter Sunday.

Miss Clementine Wise, a popular musician and organist of Bradford, Pa., has removed her studio to the Berry-Melvin Block.

A new quartet has been organized in Hazleton, Pa., composed of Chris. and Joe Schaller, Calvin Knyrim and Charles Reinhardt. It will be known as the Hobson Quartet.

The Fortnightly Musicales of St. Joseph, Mo., held a business meeting, when the following officers were elected: President, Mrs. M. A. Reed; vice-president, Mrs. C. M. Carter; secretary, Miss Pfeiffer; treasurer, Mrs. Jennie Thompson; musical director, Miss Margaret Martin.

C. M. Andersch, of Grand Rapids, Mich., has arranged two piano recitals to be given by his pupils, Miss Daisy Eichelsdoerfer, assisted by Will Andersch, baritone, and Arthur Andersch, assisted by Wilbur Force, violinist.

A piano recital was given by Miss Mabel Truesdale, a pupil of Miss Margaret A. Hughes, in the Puget Sound University recital hall, Tacoma, Wash.

Special Easter music was given in the Fargo, N. Dak., churches. At a service which the Knight Templars attended the music was in charge of Mrs. T. A. Whitworth.

Madame Carroll Badham.

Madame Carroll Badham, the celebrated French cantatrice, is meeting with great success this season. She has sung at many musicales and at homes this season, and is constantly in demand, not only in this city, but in suburban towns.

Mrs. Marshall Pease.

Mrs. Marshall Pease, who has been touring through the country with the Banda Rossa, is expected to return to New York in the near future. She has met with success in each city in which the band has given performances, and her work has received universal approbation from the music loving audiences.

Max Bendheim.

Max Bendheim, the vocal teacher in Carnegie Hall, has many excellent singers among his pupils. Most of them are holding positions in churches of this city and Brooklyn, and are heard of frequently through their concert and opera work. Among them are Miss Bussing, soprano, who has been singing for the past two years at St. Ignatius Church, which has one of the most difficult services in New York; Miss Zetti Kennedy, who has been singing with the Castle Square Opera Company, and Miss Clara Weinstein.

Miss Mabelle Louise Bond.

Of the young contralto Miss Mabelle Louise Bond the *New York Press* says: "Attention has been attracted in musical circles to the charming young singer Miss Mabelle Louise Bond, of the choir of the Middle Collegiate Reformed Church, Second avenue and Seventh street, who is almost constantly in demand for recital and concert work. This young artist has the gift of a pure contralto voice, deep and rich, and of her a critic says: 'Her diction and

interpretation are those of an artist of great refinement and intensity of feeling, with the peculiar charm only associated with a few really great singers, the purity, spontaneity and naturalness which seem to have been supplemented by intuitive art.'"

W. Preston MacHenry's School.

Voice culture and kindred subjects are made a specialty by Mr. MacHenry, of Elmira, N. Y. A handsome catalogue issued by him gives all information on the subject, quoting numerous references and credentials, as well as press comments on his work. Among personal references are Francesco Cortesi, of Florence, Italy; D'Oyly Carte and William L. Tomlins.

Landon's Summer School.

This school, of four weeks' duration, begins Thursday, July 6, at Penn Yan, Yates County, N. Y., under the personal direction and instruction of Charles W. Landon, director of the music at Randolph-Macon Women's College, Lynchburg, Va.; also known as "Father of the N. Y. State Music Teachers' Association." The congenial associations and pleasant recreation opportunities make this summer school a delightful as well as profitable outing for the summer holidays, especially if you come with personal friends. Send their addresses to Mr. Landon, Lynchburg, Va., and circulars will be sent them.

Eduardo Marzo's Pupils.

The matinee musical by the pupils of Eduardo Marzo, the successful singing teacher, last Friday afternoon, attracted an audience that filled his studio and the adjoining rooms. Miss Carmela Cosenza, the pianist, assisted, and several selections were played by Enrico Mario Scognamiglio, the violoncellist.

The following strong and diversified program was gone through without omission or hitch:

Part song, Visions.....	Sucher
Saturday Class.	
Song, Sunset.....	Dudley Buck
Scena ed Aria, Ritorna vincitore, Aida.....	Verdi
Violoncello solos—	
Canto Marinaresco.....	Scognamiglio
Berceuse, op. 9.....	Oelklaus
Saltarello.....	Braga
Signor Enrico Mario Scognamiglio.	
Aria, Samson and Delilah.....	Saint-Saëns
Song, Villanelle.....	Dell'Acqua
Part Songs—	
Night Sinks on the Waves.....	Smart
Song of the Skylark.....	Lachner
Saturday Class.	
Aria, Then Weep, O Grief Worn Eyes, Le Cid.....	Massenet
Piano solos—	
Berceuse, op. 57.....	Chopin
Etude, D flat.....	List
Miss Carmela Cosenza.	
Song, A Summer Night.....	Goring-Thomas
Part song, Ave Maria.....	Marchetti
Saturday Class.	
Gavotte, Mignon.....	Thomas
Song, Rhapsodie.....	De Koven
Violoncello obligato by Signor Scognamiglio.	
Part song, The Spring.....	Moderati
Saturday Class.	

It will not do to single out for special praise any of the pupils, for the reason that, without exception, all did creditable work. That Mr. Marzo is a capable and conscientious voice builder was evidenced by the correct method of vocalization his pupils possess. He is to be congratulated upon the results he has accomplished.

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224 Wabash Avenue,
April 8, 1899.

CONTRARY to expectation the present season has proved one of the busiest for several years. A few months ago it was confidently prophesied that the musical season of 1898-9 would be dull, and now, at the end, we find ourselves yet in the midst of a heavy musical week.

The skeptics have been silenced, the unbelieving confounded and the croakers can hide their heads in humiliation at the overwhelming success of opera in English at the beautiful Studebaker, and at very popular prices. The New York Castle Square Company opened on Monday night with "Faust," the cast being the same as that heard in New York for several months past. Under the direction of Henry Savage, a performance is given which commands full houses, the matinees being so well attended that standing room has scarcely been obtainable.

The opening night brought a large contingent of musicians, all anxious to witness an English production, of which we have heard so much. Approbation was expressed in no uncertain terms, and opera is assured a permanent place here. To Kirby Chamberlain Pardee belongs the credit of bringing opera right home to the people of Chicago, and it is to his energetic enterprise that we are indebted for the introduction of the Castle Square company.

No happier engagement was ever made than that of the New York people who are now giving a series of eight performances weekly, at prices ranging from \$1 down to 25 cents. How is it done? may be asked. Mr. Pardee, the manager of the Studebaker, alone can tell; suffice it that we can hear either classic or light opera (the company has an immense repertory) excellently cast, beautifully staged, and in one of the most delightful auditoriums in the world, at a price which does not necessitate the going without an Easter bonnet. Before the initial performance on Monday night there were many skeptics as to the feasibility of the scheme, especially regarding the selection of such a well-known opera as "Faust." In common with many others I went out of curiosity and as part of my daily duty for the paper, and now, at the end of the week, I find I have made no less than four visits to this same opera, each time being more impressed with the quality and meritorious care shown in the performance.

It is not claimed that singers with \$1,000,000 throats and other extravagances are provided, but the management offers an all around good cast, with now and then an exceptional artist, as in the case of Oscar Regneas, the Mephisto of the performance, and who by the way was generally pronounced to be one of the finest exponents of the part ever seen here, and we have had a few good artists in this role at various times.

Unquestionably Regneas gave us a splendid performance; his voice is eminently fitted for the part, and his

interpretation of the role was distinctly removed from the conventional. Both Mr. Sheehan and Mr. Stewart made good success in their respective parts of Faust and Valentine, while the small role of Wagner was adequately filled by a local singer, Henry Truax.

As Marguerite Miss Yvonne de Treville, Miss Chase and Miss Norwood, who have alternated the part, have each gained much applause, while Miss Mary Linck has played Siebel at every performance. She has improved considerably upon her work at the first performance, which was a disappointment, as she was extensively advertised as a Chicago product, and, as a rule, Chicago singers can be relied upon to sustain their reputation.

The chorus is one of the most attractive features of the production, but the orchestra is in need of much improvement. Several times it has shown signs of being very amateurish, and not all the skill of the trained conductor, Mr. Robinson, could retrieve it from the charge of being out of time and tune. The orchestral question at operatic productions is always a vexing one with managers and conductors, but possibly the Castle Square Company can solve it in time, as there seems to be little they cannot accomplish.

This introduction of an opera company singing in a language we understand and interpreting standard operas of the highest class may be the means of establishing the art centre of the West. At such prices as are offered by the management of the Studebaker everyone can afford to go; music is brought within the reach of the most moderate purse, but music in one of its grandest forms. The smallness of price, however, is not a criterion as to the quality of performance, for the principal singers are artists of experience who have faced the exacting Eastern critics; the chorus is composed of some of the finest voices from our leading vocal studios, and the scenery, appointments and dresses make a completeness of detail befitting an operatic performance at which we are accustomed to pay \$3.50 a seat.

Opera as given at the Studebaker not only appeals to the Chicago public, but offers an alluring prospect to out of town music lovers who can any Wednesday afternoon buy a parquet seat at the modest price of 50 cents, while in the balconies but 25 cents is charged. When one takes into consideration that transportation from the majority of small towns is quite reasonable the cost of witnessing opera—genuine, legitimate opera—produced with more care and elaborate attention than that given by foreign visiting companies is but trifling.

Several of our prominent artists have announced their intention of supporting the operatic company at the Studebaker by a regular purchase of seats every week. Prominent among these is Walton Perkins, the well-known critic, teacher and partner in the Sherwood Music School. Mr. Perkins has engaged a box for every Monday night during the entire season, and is strongly advocating the American

company as a permanent institution for the city. The example is one that ought to be followed. Such an establishment here would give an important impetus to vocal study, as the opportunities for positions would necessarily be considerably augmented if opera were continuous. However, it is not the vocal teacher alone who would benefit, for music in all its branches would receive stimulation.

It passes comprehension why, with several vacant evenings this week, the Manuscript Society elected to hold their meeting on the night set apart months ago for the Apollo Club performance of "The Creation." The society had an excellent program; about the best arranged this season. It included selections from Massenet, Saint-Saëns, Rheinberger, Frederic Grant Gleason and E. R. Kroeger, not forgetting our young composer Grant Schaeffer. The executives, too, were prominent artists, among whom were Mme. Ragna Linné, Nellie Bangs Skelton, William H. Sherwood and L. Gaston Gottschalk, the younger, less known performers being Miss Fay Hill, piano; Harry Cassidy, tenor; Miss Marie Hall, cello, and the very talented violinist Katharine Hall Thatcher. Several good accounts reach me as to the excellence of the program and its interpretation, but, again, why have it on a date conflicting with another important event?

To see the Auditorium crowded in every corner, to witness the enthusiastic reception given to Harrison Wild at the close of the first part of "The Creation," to see him obliged to respond to the continuous applause of the immense audience attending the Apollo Club concert on Thursday night, was to be filled with happy inspiration and good augury for the future of music in Chicago. The idea of giving "The Creation" as the last oratorio for the season was amply justified by the performance, for at no concert of the year has the entire chorus given such satisfaction. There is an evident harmony prevailing between the conductor (Mr. Wild) and the members of the club, who recognize him as a leader and musician entirely capable of bearing the onerous duties placed upon him. He has made the club feel his power, his high order of intelligence and his perception of oratorio requirements. The attack in all cases is excellent and the precision and finish of the phrases were noticeably good in every chorus. The choice of Harrison M. Wild as conductor of both the choral and orchestral music is recognized as the best appointment possible, so that the next year's work is anticipated with much good will and promise of even greater achievement.

In the selection of soloists the choice of Miss Helen Buckley was more than fortunate. I had never heard her in a work suitable to her voice and accomplishments, and I was astounded at the artistic manner in which she gave the soprano music. In my opinion it would be impossible to hear "With Verdure Clad" more beautifully sung. Miss Buckley's voice has grown in volume and quality, and as an oratorio singer she stands in the front rank for interpretation. In the concerted music, too, she seemed about the only one of the three soloists entirely sure of herself, both the other artists showing insufficient rehearsal. Joseph Baernstein, the basso with a magnificent voice, is an artist who is welcome whenever he appears in Chicago. His singing was several times remarkable for its power and grandeur, and but for an unwarrantable liberty in his description of the various insects and reptiles, his performance would have been without a blemish. Mr. Baernstein unquestionably is an artist of extraordinary attainment.

Ben Davies, with a perpetual smile and an inclination for bantering the concertmaster, was reminiscent to me of the days when he used to caper about in "Dorothy and Doris" (at the Lyric Theatre, London) as tenor assoluta in comic opera. I never can reconcile the fact that Davies is an oratorio singer; he always seems to me to be singing oratorio under protest, although his name in America is as-

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sociated with nothing else. Of course his performance is one of artistic merit, but his voice is not what it was.

A correspondent of "the greatest musical paper on earth" (as a very prominent pianist here describes THE MUSICAL COURIER) has at times various amusing experiences; not the least of these in the request to attend long distance musicales. For ingeniousness, however, an invitation I received recently to go 10 miles to attend a church concert given by an amateur quartet would be difficult to surpass. It reads: "Please accept invitation and tickets for concert to be given by the — Quartet. I hope you will go. Take the train at the Northwestern Depot, or you can go on the cars, and when you get to the end of the line walk eight blocks. Do come, we want a notice in THE COURIER!"

At St. Chrysostom's Church, Tuesday, April 4, Ella Dahl to Herbert Rich. Congratulations!

Louis Amato gave a cello recital, at which he had the assistance of Emil Liebling, piano; Alex. Krauss, violin, and Miss Sadie Krauss, accompanist.

The following shows to what extent music is progressing in Chicago:

SPECIAL ANNOUNCEMENT.

Saturday, April 22, 1899, 2:30 p. m.—The Auditorium.
CHILDREN'S PROGRAM.

The trustees of the Orchestral Association beg to announce that they have arranged with Mr. Thomas to give an extra concert at the Auditorium on Saturday, April 22, at 2:30 p. m., presenting a program especially intended for children.

Mr. Thomas was formerly in the habit of giving performances of this character in the city of New York as a means of influencing the rising generation and bringing its members up to be not only lovers of music, but of good music. "As the twig is bent, the tree inclines." It has several times been suggested that a similar course of performances be inaugurated here.

The trustees have taken advantage of the only opportunity presented to them during the current year, after the close of the regular season, and after the return of the orchestra from a Southern trip, to give a single performance of this character, choosing a day and hour suited to the convenience of children; and they hope to be enabled to judge by the volume and character of the attendance whether it will be advisable another year to go further in this direction. The special attention of our regular patrons is, therefore, called to this performance and to the appended program, which, while especially intended for children, will probably appeal quite as strongly to their elders.

For the Trustees,
PHILO A. OTIS, Secretary.

PROGRAM.

Wedding March, Midsummer Night's Dream.....	Mendelssohn
Vorspiel, Hansel and Gretel.....	Humperdinck
Air.....	Bach
Little Suite, Children's Games.....	Bizet
March, Trumpets and Drums.	
Berceuse, The Doll.	
Impromptu, The Top.	
Duo, Little Husband, Little Wife.	
Galop, The Ball.	
Symphonic Poem, Danse Macabre.....	Saint-Saëns
Overture, William Tell.....	Rossini
Trauerrie.....	Schumann
Invitation to the Dance.....	Weber
Orchestration by Hector Herlioz.	
Waldwehen, Siegfried.....	Wagner
March, Tannhäuser.....	
Orchestra and Organ.	

How necessary to an artist is a capable and entirely trustworthy manager has been emphasized on many occasions in these columns. For success to be achieved talent, ability or some personal qualification are requirements, but far before all, the searchlight that makes all other qualifications visible is a good manager. Big artists, improperly hearded and indiscriminately engaged, have dared results and sustained receptions in absolute opposition to the well handled artists of infinitely less talent, but

of far greater business sense. Complaining among our local musicians have been loud and pronounced for years past. Managers, so called, have come into being, have collected expenses, talked big and promised much, it may be have procured by some stereotyped letter a few scattering engagements, but, alas! on a balancing of accounts the artist is always so much to the bad and the manager so much head. Probably the life of the latter may be short, but while it lasts it decidedly is a profitable one to himself.

Toward these remarks I am constrained by complainings innumerable, and on the opposite side of the question by the unstinted praise given and the entire satisfaction expressed for a local manager, who, in the course of two years, has firmly established himself. I refer to Frank S. Hannah.

It is recognition of special needs, both on the part of those employing, as well as of the artists themselves, has been thoroughly evidenced, while his personal responsibility, his entire regard for his engagements, and his absolute fidelity to his clients in the capacity of artist or employer, no one has ever been able to question. There is a just pride in being able to point to the representation of pianists like Leopold Godowsky and William H. Sherwood; singers like Jenny Osborn, Mabelle Crawford, Edith Evans, and the pianist lecturer, Mary Wood Chase, Charles W. Clark and Fred W. Carberry, the management of the Sherwood Quartet, and the business details connected with the Hess-Burr School of Music. What praise is due belongs to our energetic young Chicago manager, Frank S. Hannah.

What are the possibilities of the manager and how much he bears in his power if he is armed with the proper abilities and the necessary energy to utilize will best be gleaned by a casual glance at some of the more important engagements made by Frank S. Hannah for the present season:

Madame Melba, with the Arion Club, Milwaukee, special concert the latter part of April at a very large fee; Mr. Campanari as soloist with the Arion Club, May 16; David Bispham, recital, Woman's Club, Milwaukee; Evan Williams, first production of "In a Persian Garden," Milwaukee and Chicago; Madame Marchesi, Euterpe Club, Kansas City, April 10; twelve recitals by Mr. Sherwood in Atlanta, Ga.; Augusta, Ga.; Savannah, Ga.; Nashville, Tenn.; Charleston, S. C., &c., June 26 to July 8 inclusive, and Miss Osborn, a season of thirty-nine oratorio, recital and concert engagements up to February 21, and from February 21 to April 17 eight weeks' trip to the Coast. In the series of thirty-nine engagements include appearances as soloist with Choral Symphony Orchestra, St. Louis; Choral Symphony Orchestra, Detroit; in "Paradise and Peri," Arion Club, Milwaukee; recitals, Woman's Club, St. Louis; Woman's Club, Des Moines; "The Elijah," Battle Creek; "Messiah," Madison, Wis.; Evanston, Ravenswood (re-engaged for last concert Evanston, April 28); "In a Persian Garden," Chicago and Milwaukee; Mr. Clark, "Elijah," Battle Creek; "Messiah," Madison; "Messiah," Evanston, Ravenswood; "Messiah" and festival, Wichita, soloist with the Arion Club, and the first production of "In a Persian Garden," Chicago; Miss Crawford, "Messiah," Madison; "Paradise and Peri," Milwaukee; "In a Persian Garden," Lafayette; recital, Fort Wayne; concert, Ottumwa; recital, Joliet; Kankakee, re-engaged third season; New York Chautauqua, three weeks, beginning July 8; Mr. Carberry, Miss Evans and Miss Chase, engagements, "Messiah," Madison; "Elijah," Battle Creek; "In a Persian Garden," Chicago; "Hymns of Praise" (Mr. Carberry), St. Louis; recitals, University of Kansas, Depauw University, Euterpe Club, Kansas City, Miss Chase; first Chicago production of "In a Persian Garden," Miss Evans; Battle Creek, "Elijah"; "In a Persian Garden," Milwaukee, Miss Evans.

First Chicago production of "In a Persian Garden" given October 25, Evan Williams, Mr. Clark, Jenny Osborn, Miss Evans, and Mrs. Hess-Burr at piano; same production given in Milwaukee, 24th, Mr. Goodrich singing in place of Mr. Clark. Engagements, Mr. Goodrich, "Messiah," Arion

Club, Milwaukee; soloist with the Choral Symphony Society, St. Louis; Mrs. Genevieve Clark Wilson, soloist, Rockford, under the direction of L. A. Torrens.

In the interests of Miss Jenny Osborn (last year she became Mrs. Hannah), Mr. Hannah leaves May 9 for London, England; but he also purposes to use his trip in the engagement of some prominent artists for next season's musical work in this city. Early in the fall he will return to Chicago, and all indications presage a season, so far as he is concerned, of tremendous activity. Mr. Hannah's business has not been confined to the booking of artists. Four recitals he arranged for William H. Sherwood in the Studebaker Building proved exceptionally successful, and during next month he has the arrangement of several festivals, in two of which he will furnish the entire talent, aggregating for each festival between \$800 and \$900. During four years past he has been tenor and director of St. Paul's Church, one of the most lucrative tenor choir positions in Chicago. He is a director of the Young Men's Christian Association Glee Club, tenor and the manager of the Sherwood Quartet, which has been so thoroughly successful.

Friday night I attended a performance of the "Persian Garden," at which Mrs. Genevieve Clark Wilson, Mrs. Retta Johnstone Shank, Frederick Carberry and Charles W. Clark took part, with Mrs. Rose Case Haywood at the piano. This took place at the Chicago Beach Hotel. I am free to confess that in my opinion, standing at the entrance to a crowded room which is acoustically bad, is neither fair to the singers nor conducive to good impression nor a fair appreciation of the performance. But such excellent artists as the quintet members are known to be renders criticism unnecessary, especially in these semi-society functions, which, in the great majority of cases, are unmistakable errors of judgment.

Leaving the Chicago Beach I availed myself of the privilege to attend a charming reception given by Mrs. Van Inwegen and her sister, Miss Helen Buckley, the latter still thrilling with her remarkable success the night before at the Apollo Club concert. Most pleasant was the gathering in every way, and a distinct novelty provided for the entertainment of the visitors met with well deserved appreciation. This was in some old country views, the Irish scenes being illustrated by songs from Miss Helen Buckley. Not only were the latter well sung, but there was an appreciation of the humor, which made an additional charm, and which well proved her exceeding versatility.

It would seem that those appreciating the great advantages to be derived from a well equipped conservatory of music would avail themselves in large numbers of the exceptional advantages offered by the conservatory in connection with the College of Ripon, Wis., conducted by Frederick Lane. Frequent concerts are given by the pupils, and the local papers unite in speaking of them in the highest terms. During the two years past six recitals have been given, three in each year. Those of last season were given by William H. Sherwood, Mary Louise Clary and Max Bendix. This year the Spiering Quartet, Mrs. Genevieve Clark Wilson, Glenn P. Hall and Allen H. Spencer of Chicago will appear.

Miss Marie Cobb is engaged for a tour in California with Mrs. Geneva Johnstone Bishop.

MUSIC NOTES FROM QUINCY, ILL.

The reception given Thursday evening at the Conservatory of Music by the faculty to their pupils was a brilliant affair. After a short impromptu musical program, Director Spry arranged a guessing contest for the pupils, to show their acquaintance with the pictures of celebrated musicians. The evening was much enjoyed by the pupils and their guests.

Walter Schulze contemplates a violin recital the latter part of the present month.

Walter Spry will spend Friday and Saturday of next week in Chicago, seeing after affairs connected with the Illinois Music Teachers' Association, and will make his

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For lectures and recitals there is no more popular hall than the acoustically perfect Central Music Hall. For piano recitals and concerts generally it has been a favorite place, and this month the dates made number in the month of April no less than seventeen. I hear that within a few weeks Carreño is to give another recital. Max Heinrich will sing a program next Thursday. Young Kavanaugh, the once popular boy soprano, now baritone, announces two concerts, and the last concert of the Mendelssohn Club will also take place at Central Music Hall.

In the program of the Chicago Musical College matinee to-day three songs by Buzzi Peccia, the distinguished vocal teacher, were sung with much success. Several clever young people took part, the afternoon being one of the most enjoyable of the season. The program is printed as an excellent specimen of college work:

Piano solo, Sonata, F sharp minor.....	Schumann
Un poco adagio.....	Miss Jennie Gunderson.
Vocal, Valse Musette, La Bohème.....	Puccini
Miss Emma Hill.	
Violin, Concerto No. 7 (first movement).....	Rode
John C. Hand.	
Vocal—	
Ballade, Linda de Chamounix.....	Donizetti
Come Raggio di Sol.....	Coldara
Miss Ada M. Benedict.	
Piano, Gondoliera.....	Liszt
Miss Anna Olsen.	
Vocal, The Demon.....	Buzzi-Peccia
Miss Clara Levy.	
Violin, Concerto No. 1, Adagio and Rondo.....	Vieuxtemps
Frederick Itte.	
Vocal—	
The Last Dream.....	Buzzi-Peccia
Dragonfly.....	Buzzi-Peccia
Miss Maude Kelley.	
Piano, Scherzo, E major.....	Chopin
George Shapiro.	
Vocal, O mio Fernando, Favorita.....	Donizetti
Miss Clara Levy.	
Piano, Polonaise from Eugen Onegin.....	Tschaikowsky-Liszt
Bernhard Nierman.	

Mr. Sherwood will give his closing recital in the series at Studebaker Hall Thursday afternoon, April 13. He will present several new compositions and a new sonata by Draeseke.

The music of Shakespeare's "Midsummer Night's Dream" will be given by the Wilkins Musical Society, under the auspices of the American Conservatory, in Kimball Hall, Thursday evening, April 20. Miss Elizabeth De Witt Kennedy, reader; Miss Mabel Goodwin, soprano, Adolf Weidig and others will assist.

The Sherwood Music School will move into its enlarged quarters in the Studebaker Building about May 1. The faculty will be strengthened by additional instructors, a violin department added, and all departments of the present system will be enlarged.

The Kneisel Quartet of Boston will give a recital, the first in several years, Tuesday afternoon, May 9, at 4 o'clock, in the University Hall, Fine Arts Building. Mrs. George B. Carpenter states that upon the success of this will depend an annual recital in Chicago by this exceptional organization.

FLORENCE FRENCH.

Music in St. Louis.

ST. LOUIS, April 2, 1890.

CONSIDERING the geographical position of St. Louis and the almost equal advantages it enjoys with Chicago, it is surprising that in the world of art and music it is so comparatively little known. In 1837 when William Robyn went to live in St. Louis there was a population of 13,000 against the then 4,000 of Chicago, while to-day the relative standing of the two cities is not comparable, so immensely has Chicago gained. The two cities have many disagreeable traits in common, as a visitor soon discovers. I thought once that the streets of the Windy City were about as ill kept as could anywhere be found, but after a week spent walking in the mud and slush of St. Louis, sometimes 12 inches in depth, a congratulatory spirit has taken possession of me, and I rejoice that I live in Chicago

under an administering street cleaning department, which allows but 11 inches to accumulate.

Climatic conditions, too, are similarly uncertain in both cities, the same great variety exists, and, as John J. Ingalls observed, it is always necessary to provide oneself with an overcoat, a palmetto fan and an umbrella; but for water St. Louis is certainly one better than Chicago, as the above named Senator also remarked, "It is just a little too thick for a beverage and a little too thin for cultivation." So with the music, it is oftentimes too heavy for digestion, and at other times it is too light for sustenance. The trouble about art in St. Louis seems to be the many factions, who always run in contrary directions; there are so many coteries contriving for opposite effects, each one is settled up in some little clan of its own and the disunion is disastrous, and instead of the greater, grander, more ennobling effort to raise the general standard of the city, nothing is sought but the temporary advancement of some little society.

This being so, many of the most gifted, either in literature or art, have sought a field elsewhere, and numerous are the instances of men who later became famous remaining totally unrecognized in St. Louis.

"There is no music in St. Louis," said a prominent artist who has resided here many years and who has been a noted violinist. "In fact, I do not care to be identified with the musicians here, and the general public pays no attention to music. There is no interest taken, otherwise the people would attend the excellent orchestral concerts of the Symphony Society. I have my class and that is all I care about."

This prominent artist cannot understand that it is just this non-progressive spirit on the part of himself and his fellow artists that keeps music at a standstill in St. Louis. This very inertia on the part of the musicians is the reason for the little general interest taken. Another artist says: "There's too much music in St. Louis and it's no good; instead of giving us a bad orchestral concert with an inefficient conductor and an incompetent body of men with inferior instruments, why not spend the money and bring Theodore Thomas here to show the St. Louisans what good orchestral playing means? We could have three good concerts instead of twelve mediocre programs in a miserably inadequate concert hall."

By this time the Choral Symphony Society has regretted its change from the Music Hall (Exposition Building) to the High School. It is commonly reported that a change of management of the Symphony Society is meditated, and that in the course of reorganization both the directorate and the general business affairs will be on a different footing. There is no doubt that but for the untiring energy and zeal of Mrs. Greene the society would have tumbled to pieces months ago, and but for her active work it could never have existed. Another very strong factor has been Mrs. Rohland, who has been one of the mainstays of the society for years, but the united efforts of these two ladies, who are all for progression, have been seriously hampered.

No one can gainsay that the change from Music Hall to the High School has been one of humiliation, as the latter building was unworthy the work done by the Choral Symphony. It was a ruinous policy for the committee to adopt, whether from motives of economy or the discovery that the music hall was unfit for the requirements of the society. The other side of the "removal" story has never been told, and as fairness is a MUSICAL COURIER quality it is only right to give publicity to the other account. Much stress has been laid upon the condition of the hall, the seating arrangements and various other complaints made, but it is a curious fact that in 1891, when the Choral Symphony had the Music Hall gratis that it was found admirable in all respects. Again in 1895 and 1896, when the trustees not only gave the hall gratis but helped in soliciting subscriptions, it was found acoustically perfect and adapted in every way for the purposes of the society. No less than twenty concerts were given on twenty consecutive Sundays in Music Hall, and then nothing but praise was heard for the building and its management. Music

Hall was unsurpassable as an auditorium for the Choral Symphony!

But when the trustees denied themselves the pleasure of providing their hall gratis, and instead resolved upon charging the nominal sum of \$100 the enthusiasm on the part of the society waned. This hundred dollars included lighting, heating and rehearsal. Last year, however, they found the loss too heavy, and notified the Choral Symphony that a charge of \$50 would be made for rehearsal on the day of the performance, or if held on any other day they would be obliged to charge as for a concert. And to this the society took exception. As the hall contains seating accommodations for 3,500 people, the charge of \$100 for a performance seems exceedingly small. The exposition authorities have endeavored in every way to advance the interests of music in St. Louis, and to this end have lent all possible aid, but it was unreasonable on the part of the Choral Symphony to expect them to be at a monetary loss on every concert given.

The disagreement in the Choral Symphony resulted in the withdrawal of Mr. Otten and the formation of the Philharmonic Society under his direction, and this society now holds its concerts at Music Hall, but with only comparative success.

Unfortunate best describes the situation, as Mr. Ernst, the present conductor of the society, and Mr. Otten would have been better employed in adjusting their differences and keeping the Choral Symphony intact instead of having divided interests. Mr. Ernst is a capable orchestral leader and Mr. Otten an excellent choral conductor, and neither is any good in the other's capacity. If they could have come together in a sensible way and agreed upon a policy the Choral Symphony Society would have been in splendid shape.

The existence of the St. Louis Quintet Club is about ended. It is generally believed that it has given its last series of concerts. A local society of chamber music surely would have received better public support if properly managed.

It seems extraordinary that a city which contains such clever people should not have more music. During the entire week I was in St. Louis there was not one event of any importance. As a fact, beyond a pupils' concert, the week was devoid of musical entertainment. There are several good music schools, but school concerts do not appeal to the general public. The weekly matinees given by Alexander Henneman, at Henneman Hall, are invitation affairs and cannot be called public entertainments, although there is always a rush for the invitations. This weekly concert offers very excellent opportunity for young artists to appear before a good-sized audience, and is a step in the right direction, but more music from the home artists is required. Concerts from the home artists, at which the general public can attend at a moderate price, are needed. There are some very exceptional artists who seldom if ever give public concerts. In the case of the Misses Miller and Schaefer, what better ensemble playing can be heard than from these two delightful players, who have made a study of duets for two pianos?

They have received the commendation of the German and New York critics, they have had the best advantages that a foreign education could give, they are finished pianists individually and together; why do they not give recitals? Their work has the charm of novelty.

It is interesting, refined and scholarly. Their style is charming, their personality distinctive, they have made brilliant successes in Philadelphia, New York, Detroit and in Berlin, and should attract the attention of piano students, especially those making a specialty of ensemble work, as their programs are notably original and ingenious, including such work as Schumann's Toccata and Chopin's etudes arranged for two pianos. The Misses Schaefer and Miller are the authorized representatives of Raif in St. Louis and have a large class of pupils, who, under the guidance of these two artists, are doing admirable and serious work. With the indorsement of Raif and such



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critics as Krehbiel, Finck and other Eastern celebrities, the Misses Miller and Schaefer should at any time command public appreciation.

I am glad, indeed, to see that those delightful compositions by Alfred Robyn, of which I recently told you, are now published. "Constant" should certainly rival "Answer," or "You" or any of those songs which have made Robyn's name famous throughout the country.

A circular recently received states that the St. Louis Music Company has acquired the sole right to publish the Robyn compositions for a period of five years, and that the first new publications will be "Constant," sung by Katherine Bloodgood; "Evermore," sung by James J. Rohan, and "Andalusian Serenade," sung by Mrs. Ruth Thayer Burnham. The venture is certainly a fortunate one for the St. Louis Music Company, as the profits on the Robyn music must be immense, judging from the sale it enjoys. In this circular reference is only made to the songs of Robyn. Why does not some one submit a good libretto, a libretto with sense to it, and written in the Gilbertian vein, a book recognizing good music? Some of the prettiest light opera music ever written can be heard in the Robyn studio. The various works are remarkable for melody, and the scoring of accompaniment—but what can be done without an adequate libretto? If only some gifted writer of lyrics could combine with Robyn the literature of light opera would be considerably enriched. Apropos of Robyn, it is curious to learn that during the hauling down of the Spanish colors at Havana and the hoisting of the American flag a Chicago band played Robyn's "Answer."

Mrs Kate G. Broadbudd will leave St. Louis about June 15 for Europe, where she will visit some of the world's greatest singing teachers and observe their different methods. It has always been a rule with Mrs. Broadbudd to keep in touch with every new movement and to adopt whatever of the good is to be found in the most up to date school of vocal teaching. Occupying a unique position in the music of St. Louis and having trained so many of the society women of the city, some of whom sing remarkably well, it has been necessary for Mrs. Broadbudd to acquaint herself with the various ideas relating to the training of the voice, and as a consequence there are few women better posted on the methods of breathing and tone emission. Mrs. Broadbudd insists upon particular attention being paid to clear attack, diction, enunciation and phrasing, and she has achieved great success with her pupils.

Two of the most favored singers in St. Louis, Mrs. James L. Blair and Mrs. Halsey Ives, owe their finished methods to the study pursued with Mrs. Broadbudd. Her studio will reopen early in October.

Another early departure will be that of Miss Ida McLagan, who goes to Germany to study with Raif. Miss McLagan will return early in November.

Alexander Henneman has speedily acquired a unique position as a vocal instructor, and has pupils from other States studying with him. As an exponent of the Sbriglia school of teaching he is successful beyond expectation. He seems to be thoroughly imbued with the ambition to help music in St. Louis, and is contributing in every way possible to the advancement of music in the city. At a recent Sunday musicale he introduced A. K. Virgil, who gave a lecture on the difficulties of piano playing and how to correct them. In addition to this, an excellent miscellaneous program was performed. The Henneman Hall is also among the successful ventures of Alexander Henneman, and the studio building in connection with it is unequaled for position and car service. For small affairs it has been in great demand, among the principal engagements made being the Virgil course of lectures, which lasted the best part of a week, morning, afternoon and evening sessions being held.

The institution of the Virgil Clavier Method has become an accomplished fact and many are the converts to that

method to be found in St. Louis. The energetic enterprise of Miss Scherzer made the introduction of the system possible, and both the instrument and the books have been regarded with favor by the local music teachers. The claim is made for Mr. Virgil's method that an average child can be taken, and if the clavier is rightly used the child can acquire greater artistic executive skill in one year than in five years of the ordinary method of instruction. After repeated tests in Germany and examinations made in other countries, notably England, it has been plainly shown that this system of technic, which Virgil has perfected after a close study of thirty-five years, is about as perfect a method as can be imagined. The great principle of the method seems to be calling the intellect into play, and this is something seldom attempted with a child. The Virgil School will be a success in St. Louis.

FLORENCE FRENCH.

ST. LOUIS, MO., April 7, 1899.

This week has been quite prolific in after-Easter musical events, all of the high artistic standard to appeal to the most fastidious of music lovers. The first event of importance to public interest was the second concert of the Philharmonic Society, in Exposition Music Hall, on Tuesday evening, under the direction of Joseph Otten. More than ordinary interest was centred on this, as it gave the St. Louis public the first chance to hear the much talked of soprano, Miss Sara Anderson, who was the chief soloist for the occasion. The program was miscellaneous, including several choral numbers with solo parts sung by Miss Mary Norris Berry, and two violin numbers by Guido Parisi, a local violinist.

The chorus, which numbers about 150 voices, showed careful training, except in the "Te Deum." Deserving of special mention is the fact that in the "Sacred Dialogue," by Becker, in which the choral part of the selection is sung unaccompanied, while the solo has organ accompaniment, at each time the solo part reappeared it was noticed that the pitch had been kept, which all those experienced in handling a large body of singers know is a very hard thing to do. The "Te Deum," by Verdi, was given with the accompaniment played upon two pianos, instead of by orchestra, and thereby undoubtedly much of the desired effect was lost. A number of such a pretentious nature certainly ought to have had the assistance of a large orchestra.

Miss Anderson captivated her hearers by her voice, which combines richness, evenness of registers, long range and dramatic force, with a sweet and sympathetic quality, but she left much to be desired as a singer to be considered truly a great artist. Her best work was done in the Liszt "Lorelei," in which she gave a taste of the dramatic power and effect that one is led to expect from her beautiful voice. She was generously applauded after each number and graciously gave two encores.

Miss Mary Norris Berry quite surprised her many admirers in the city by the excellent manner in which she rendered the solo parts in the choral numbers. Her voice was full and resonant and amply filled the large hall. Especially creditable was her rendering of the solo part in "Sacred Dialogue," in which she exhibited a breadth and intensity that was very praiseworthy. Miss Berry is coming rapidly to the front among the singers in this section of the country and a very brilliant future for her is predicted.

In Mr. Parisi the audience was somewhat disappointed. He has established for himself here a reputation as a very artistic performer, and those who have heard his other performances were shocked at his inaccuracy in intonation and the violent manner in which he had to scramble to get some of his notes. However, he exhibited much beauty of tone and much artistic feeling in the "Airs Hongrois," by Bemberg, and the Madrigal by Simonetti. He was twice recalled.

The accompaniments were well played by J. P. Grant and Ottmar A. Moll.

The last concert of the series of four for this season by the Spiering Quartet was given Thursday evening at Memorial Hall. The quartet was assisted by Mrs. Minnie Fish-Griffin, soprano. The program consisted of two quartets, the Quartet in A minor, op. 51, No. 2, by Brahms, and the Quartet in D major, op. 64, No. 5, by Haydn, and two groups of songs by Brahms and Ries. The Spierings fully sustained their reputation for the highest artistic work in both quartets, and even though it was the last of the program, the audience insisted so much that they finally returned and repeated the finale (vivace) of the Haydn quartet. Every one of the players seemed perfectly at home with his part and brought into due prominence the themes as they were allotted to them by the composer. The leadership of the quartet by Theodore Spiering in all the ensemble work was possibly more marked than it had been at any previous concert.

Mrs. Griffin gave a thoroughly artistic and intelligent reading of all her songs. She was most successful with the "Wiegenlied," by Brahms, and the "Fruchlingsglauben," by Ries. Mrs. Griffin played all her own accompaniments, which accomplishment was as much a work of art as her singing. She was twice recalled and each time gave an encore, the first being "The Lass with the Delicate Air," by Dr. Arne.

The Spierings announce another series of concerts for the season of 1899-1900, similar to that given this season,* at which they will have the assistance of Leopold Godowsky, Max Heinrich and other artists.

A very pleasant musicale was given last Monday evening by Mr. and Mrs. F. H. Ingalls and H. F. Kohler. Quite an elaborate and classic program was rendered by Charles Kunkel and Charles J. Kunkel, pianists; Miss Mae Estelle Acton, soprano, and S. W. J. Romer, mezzo soprano. The program was thoroughly enjoyed by the hundred guests that were present.

Miss Mary Norris Berry, soprano, and Mrs. Oscar Bollman, contralto, were the soloists last Monday night for the rendition of "The Messiah," in Belleville, Ill., by the Liederkranz Singing Society of that city.

Miss Eleanor Stark, pianist, a pupil of Moszkowski, has located in this city, and will do a limited amount of teaching. Miss Stark will be remembered as a very successful performer on the piano at one of the Union Musical afternoon concerts earlier in the season.

Moriz Rosenthal, the pianist, gave two concerts in the Fourteenth Street Theatre—the first Wednesday evening, April 5, the second Friday afternoon, April 7, and drew large houses for both performances. His programs were somewhat out of the ordinary, containing a number of selections rarely heard, and this fact has occasioned considerable favorable comment. Mr. Rosenthal's technic proved to be all that has been claimed for it, and his left hand is a wonder. Seldom, if ever, has a pianist been heard here who has such complete control over it and such ability to develop themes by means of varieties of tone color and at the same time weave about them the figured accompaniment which ordinarily falls to that hand.

Another technical feature of his performance which deserves special mention is his pedaling, which seemed to be, indeed, perfection itself. This was particularly noticeable in the Mozart Sonata, where the occasional building up of a climax with the pedal down was never permitted to interfere with the purity and distinctness of the themes. The Schumann Carnival had been looked forward to with great interest, and his performance of it was all that the fondest hope had anticipated. One of the most successful bits of tone painting was the little monograph entitled "At the Fountain," by Davidoff, which so enthused the audience that it was repeated.

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SEND FOR CATALOGUES.



BOSTON, Mass., April 9, 1899.

THE two weeks' season of opera by the Grau Opera Company is over. This, with the season of three weeks by the Ellis Company, gave Boston all of grand opera that it seemed to desire. It is to be doubted if Mr. Grau has any reason to felicitate himself on the financial results of his visit to Boston. On two occasions only was the Boston Theatre crowded, and it was Mozart who packed it. From which it would appear that a reaction in the direction of conservatism has taken place. And yet there was a time when Boston, departing from her proverbial staid bearing toward things that were revolutionary in music, became almost frolicsome in her pleasure at the sound made by the immolating sledge-hammer of the iconoclast.

In the Grau as well as in the Ellis engagement, the Wagner operas failed to sustain the favor that had attended them earlier. They no longer attracted large audiences, no heed how strong were the casts, how many were the stars that appeared in them.

We had sixteen performances and eleven operas. The latter were "Tristan and Isolde," "Lohengrin," "Tannhäuser," "Die Walküre," "The Marriage of Figaro," "Don Giovanni," "The Barber of Seville," "Faust," "The Huguenots," "Romeo and Juliet" and "Hero and Leander." Of these were two performances each accorded to "Lohengrin," "Faust," "Romeo and Juliet," "Don Giovanni" and "The Huguenots." These repetitions were the cause of much discontent on the part of those who subscribed for season tickets. The repertory for the first week was all well enough, but when the subscribers were confronted with five repetitions in the announcement for the second there was a murmur that was colored by anything except gratitude, especially as the prospectus gave a list of fifty operas from which the management would make a selection for the two weeks' season. It is true that the management kept its word; but it was not exactly in the way that was expected. The result is that when another subscription list for season tickets for grand opera is opened, the public will want to know in advance exactly what they are to receive for their money.

In a long season repetitions are inevitable, but in a season limited to a fortnight it is somewhat irritating to have five of them crowded into the second week, and of which four were the hackneyed "Faust," "Romeo and Juliet," "The Huguenots" and—forgive me, Mr. Finck!—"Lohengrin."

Of the performances I need not write. You have recently had a round hundred of them in New York. The company was decidedly the strongest that has ever presented grand opera here. In saying this I would not be understood as including the orchestra, which was, on the whole, exceedingly poor; the playing of its strings being thick and slovenly, of its woodwind fickle in regard to correct intonation, and of its brass boisterous and uncertain in attack. Mr. Schalk, the new conductor, who delighted everyone by the skill, discretion and taste with which he conducted "Lohengrin" on the opening night, did not

sustain the fine impression he then made, and when he came to "Tristan and Isolde" he went under in deep water.

Among the notable events of the season was the fidelity with which the programs announced were adhered to. There were no disappointments, no change of opera, no apologies on account of the indisposition of this or that artist, no trouble before or behind the curtain.

The newcomers did not all realize the expectations that were aroused here by the glowing reports of their greatness that came hither from New York, but there is nothing strange in that. Boston judgments are, not infrequently, the reverse of those passed in your city. I have noticed with interest, not unmingled with mirthfulness, that some of the metropolitan critics have waxed satirical over the fact that Boston criticism has not been in accord with that of New York, but these outcomes of conflicting critical opinion will continue until Mr. Elson has realized his plan for the proper education of critics and brought about a state of affairs in which it will be impossible for any well regulated critic to go wrong, unless it be wilfully. As yet we have not been converted to a belief in metropolitan infallibility in regard to criticism. It is not unlikely that we are reprehensibly heretical in this stiff-necked obstinacy; in this wilful determination to have and to express our own thoughts, unawed by the fact that we are in some danger of disagreeing radically with what New York criticism may have proclaimed. The fault probably is attributable to our proximity to Bunker Hill Monument and Harvard University.

To return to the newcomers: Mr. Van Dyk did not excite admiration by his singing, which displayed little if any respect for what is generally deemed indispensable to the achievement of excellence in vocal art; but his skill and his earnestness as an actor found prompt recognition. Mr. Van Rooy made a favorable impression with his fine voice, but his stage awkwardness weakened interest in him. Mme. Schumann-Heink won an instant success by the immense power and intensity of feeling that marked her acting of Ortrud. Her singing was less praiseworthy as artistic work, but it was effective in its vigorous expressiveness. Mr. Albers gave rise to pleasing anticipations by his singing of Mercutio on the night of his debut here, but this was his only success. Mr. Saleza made a very favorable impression in both singing and acting. Miss Suzanne Adams gratified her friends and well wishers by the promise that was in her efforts.

It is worthy of record, however, that despite the high reputations of the more important of the new stars, the public manifested very little interest in them on their respective debuts. Although Miss Adams is almost a Bostonian, by reason of the fact that she was born in Cambridge, there was a very scant audience in attendance on her first appearance. On his debut as Romeo, Saleza was listened to as if it were presumption in him to assume a part with which Jean de Reszké had become identified. Another strange thing was that Signor Mancinelli's "Ero e Leandro" was listened to by the smallest audience of the season. Boston, however, is not prone to receive the unfamiliar with favor. It requires time for her to become reconciled to such things, unless indeed they have become fads elsewhere.

The causes for the comparatively small attendance at so many of the performances have not, as yet, been satisfactorily accounted for. That the company began its season in Holy Week is one of the reasons given; but Holy Week has not proved unfavorable in previous seasons. Another reason given is the high prices charged, but the largest empty spaces in the house were those for which high prices were not charged. Still another explanation, and not an improbable one, lays the blame on the impassioned press agent, who sent forth in his most flowery rhetoric reports, in advance of the opening of the season, stating that there have been an unparalleled sale of subscription tickets, and such a demand for other tickets that few re-

mained to be disposed of, and that a succession of huge audiences was already assured. This silly policy, in total disregard of the true state of affairs, discouraged many from applying for tickets. Their imaginations conjured up visions of the inconvenience of taking their places in long lines of applicants thronging to the box office of the theatre, to obtain, at the best, undesirable seats that were left unsold, and they stayed away. The press agent, instead of stimulating the public to seek for what he informed it was not to be had, caused it to refrain from buying what was to be had in profusion. And as the Ellis Company had already been seen and heard in more than half of the operas announced by the Grau Company, and these the most popular, there was less disappointment than would otherwise have been manifested at the supposed difficulty of obtaining desirable seats. When night after night large areas of empty places were seen faith in the wisdom and the veracity of the press agent suffered a still deeper eclipse.

We have had five weeks of grand opera this season, to which we have not given over-generous patronage. And there are those who are clamoring for the building of an opera house in Boston!

* * *

The twenty-first concert of the Boston Symphony Orchestra was given in Music Hall last evening. The program consisted of Schumann's music to Lord Byron's "Manfred." Ffrangcon-Davies was the reader. The performance was by no means of a stirring kind. The worth of the work centres wholly in the orchestral music. The solos and quartets are without dramatic color, and are utterly ineffective, nor were they made any more interesting because the singers were placed out of sight and so far away that they were heard only in muffled tones that were more or less impregnated with overtunefulness. But even these drawbacks to enjoyment might have been borne patiently if the reading had been in any way tolerable.

Mr. Davies as a singer has rare merits, but as a reader he is an impossibility. Nothing more unemphatic, more solemnly and profoundly dull, and more wearisome than was his reading of the text, can be easily conceived. He droned along in utterances that were seldom distinct, that were often unintelligible, and that were delivered in a monotonously low tone of voice, and with long pauses that at last became almost exasperating. Dreary oppressiveness was the somniferous outcome. This Manfred took on the aspect of a garrulous and unimpassioned professor of moral philosophy, delivering a perfunctory lecture to his class. Byron's Manfred is a combination of all his heroes who made of melodramatic gloom and of posing as martyrs to the world's injustice, a profession; but he is not without a certain interest as a sublime egotist, an artistic simulator of melancholy, and a brummagem moralist. Mr. Davies contrived with unimpeachable success to change him into a sluggish bore of the first rank. Why this artist should have been tempted to become a reader surpasses understanding, in view of the fact that on this occasion he exemplified no talent in that capacity to commend him to favorable consideration.

For once a Symphony audience remained passive through a whole concert. Overcome by the undramatic nature of the poem, the undramatic quality of the vocal music, and the droning undramatic reading of the text, it began to seek relief by disappearing a few at a time at every convenient pause in the performance, before it was half over. And a Symphony audience is proverbially a courteous and a patient one, that submits to weariness of spirit with exemplary fortitude, and that is generously prone to applaud even under the most discouraging circumstances.

* * *

Now that the opera has gone, the final concert flurry of the musical season will begin. This week there are concerts every evening except Wednesday, three being an-

FANNIE - - - -

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REVIEW.

MEZZOTINTS IN MODERN MUSIC. BRAHMS, TSCHAIKOWSKY, CHOPIN, RICHARD STRAUSS, LISZT AND WAGNER. BY JAMES HUNEKER, NEW YORK. CHARLES SCRIBNER'S SONS. 1899.

I AM very glad to have an opportunity to write a few lines in this place about the book the title of which heads this column. It is a book, the first, I believe, by my old friend and colleague, James Huneke, whom I have known and with whom I have worked for more years than at any time of life I like to think of, and who, since he joined the staff of THE MUSICAL COURIER, has been its most brilliant member. He made his mark from the very first, not only by his musical knowledge, but by his bright and sparkling literary style, in which the brightness and the sparkle never concealed, but only accentuated the knowledge, the taste, the judgment, that characterized every line that proceeded from his pen. It is rare indeed to find a critic on music who can in his criticisms combine German accuracy with French grace, and above all with American independence and freedom of speech. All these qualities, I think, have been displayed in these columns, as well as in this book by my friend Huneke.

In the days of good Queen Bess, when a member of the band of literary men who met at the Mermaid to discuss the last new drama at the Globe Theatre or the last masque at the Inner Temple published a book, his friends, who with him had heard the chiming at midnight, chipped in each his little sonnet or copy of complimentary verses to be prefixed to his book. But as I cannot write complimentary verses; as the fashion of such things has changed; as James Huneke is not William Shakespeare and I am not Lewis Digges, and as the Mermaid has not crossed the Atlantic, I shall have to content myself with these few words in humble and sober prose and with an analysis of the "Mezzotints of Modern Music." To do full justice to the volume would require a writer possessed of equal scientific and technical acquirements as Mr. Huneke, and who did not bow down and worship the golden image that "Richard of the Footlights" set up at Bayreuth to the exclusion of all other deities.

The worker in mezzotint, I believe, takes a burred plate and scrapes out his lights, while the engraver takes a white plate and cuts in his black line. These mezzotints assume that there is a surface burred and blurred by prejudice, by admiration, by self-love, and seek to bring out from the confusion the high lights of the subject.

Mr. Huneke, we all know, is an adorer of Chopin and an apostle of the prophet Brahms, and the first of the seven parts, into which his volume is divided, is devoted to Johannes Brahms. Him he calls the greatest contrapuntist after Bach, the greatest architectonist after Beethoven, a profound thinker; he is the direct descendant of the two great B's, of their classical lineage, although a belated romanticist, yet modern among moderns; a thorough German, the man who in technic has dealt the death blow to the tyranny of virtuoso passage work, whose Paganini Variations are at once the last word in the technical literature of the piano and vast spiritual problems. "Brahms reminds one of those mediæval architects whose life is a prayer in marble, who slowly and assiduously erected cathedrals, the mighty abutments of which flanked majestically upon mother earth, and above them, high pinnacles pierced the blue, whose domes hung suspended between heaven and earth and in whose naves an army could worship, while in the forest of arches music came and went like the voices of many waters."

But there is much also in the volume that is more practically valuable to the student of art than the most glowing general appreciations, and this is the arithmetical thread of criticisms, which guide the reader through "the flower and fungus-dotted path of opus." These must be studied, not merely quoted in such a summary as I am compiling.

From Brahms the German, the North German, the German who penetrated into the Hungarian spirit with its swing, color, perfume and reckless joy so deeply that some of his Hungarian dances will outlive all the Liszt rhapsodies, the reader comes to Tschaiakowsky, the "Modern Music Lord," the man who with A. Rubinstein is regarded suspiciously by the old Russian school. Mr. Huneke, in whom the literary man is not far from the musician, gives an interesting comparison between the cosmopolitanism of Tschaiakowsky and Turgenieff, who both loved Russia with a great love, and who both never received the homage due them from their native land. In contrast to Rubinstein, who was a Teutonic mind Russianized, Tschaiakowsky kept his skirts clear of Germany. He was strongly affected by France and Italy, yet there is to be seen in him the ferment of the young East rebelling against Occidental culture. He writes great things in a great manner, yet his manner often exceeds the matter. He is nervous, modern and intense, often fervently unhealthy; he is first and last a dramatic poet. He writes for the piano like a composer for the orchestra. Of his orchestral works, "Manfred" reaches the top notch; in "Romeo and Juliet" is the first gorgeous outburst of genius, but he is at his greatest in the last movement of the sixth, the so-called "Suicide" Symphony, and the finale is the last word in the profoundly pessimistic philosophy of the East that comes to embitter the religious hopes of the West. After a sketch of Tschaiakowsky's unhappy conjugal relations, and a hint at his suicide, the conclusion is, "He composed, and died, and will be forgotten."

As in the sketch of the Russian composer, there is drawn a parallel between him and Turgenieff, so in "Richard Strauss and Nietzsche" he contrasts the two men. The title of the musical work is "Also sprach Zarathustra," but in reality it is "Thus Spake Richard Strauss!" It is un-Nietzsche music. It does not portray Nietzsche's great work musically. It is the gigantic torso of an art work for the future. Granting with our colleague, Otto Floersheim, that "it is the greatest score penned by man," Huneke writes, "Strauss relying on the sheer audacity of the instrumental army, chants of the cosmos, of the birth of atoms, of the religious loves, hates, works, joys, doubts and sorrows of the atom, would fain deluge us with an epitome of the world processes, and so he failed." He adds the piece ought to be played once every season, and "the audience limited to poets, musicians and madmen."

I believe that there is no one whom Mr. Huneke has devoted more loving study, more careful practice, more sincere worship, than to the Franco-Pole, Fred. Chopin. Chopin and Poe are the gods of his musical and literary idolatry, and he draws a very striking parallel, or contrast, between the Pole and the American. Both are morbid, neurotic natures, who lived lives with the intensity which is the only true life. They would have understood each other at a glance. They were born aristocrats. Did not Chopin break with Liszt because he could not endure Liszt's free manner of life? He could forgive his emendations to his mazurkas, but he never forgave a breach of courtesy. The article, however, is entitled "The Greater Chopin," not the Chopin of yesteryear, but the Chopin of to-morrow, the Chopin in whose later works may be found the germ of the entire modern harmonic scheme. The scherzi and the preludes alone would make good Chopin's claims to immortality. In the Chopin scherzi we enter a terrible and a beautiful domain; the E flat minor is the most powerful of the six. The greater Chopin, the new Chopin, is not the Chopin of the vases, of the nocturnes, nor of the impish mazurkas, and this greater Chopin will last as long as the voice of the piano is heard throughout the land.

Some valuable hints on Chopin playing—and who knows Chopin playing better than Huneke?—are given on page 183, and a bit of advice to the Young Person, that she should confine her labors to Bach and Beethoven; in fact, he declares that he would sentence to a vat of boiling oil any

nounced for to-morrow night. This in addition to afternoon concerts, and Mr. Henderson's lecture recital concert, anent "French Song," will enable the critics to keep their hands in, and to refrain from pining that through a temporary scarcity of the music that is so essential to their happiness, especially on the verge of a season's close, they are obliged to suffer the pangs of idleness.

B. E. WOOLF.

Broadfoot's Singing.

A star feature of Murio-Celli's musicale was Eleanore Broadfoot's beautiful singing of the grand contralto aria from "The Prophet." This young singer has the grand opera voice, style and personality, and her onward and upward career should surely be a success.

Arthur Reginald Little.

This young American pianist gave recitals in London last summer, and the music critics united in extolling his playing, as these notices show:

The player displayed powers of exceptional character and surmounted all sorts of executive difficulties with the greatest ease. The brilliancy of his playing cannot be gainsaid, and it showed a power and delicacy that were thoroughly appreciated by the audience.—*News of the Week*, London, June, 1898.

In Beethoven he proved himself a very capable exponent of the great master, and played with intelligence and refinement. He was particularly successful in the Chopin Nocturne and two studies in the A flat Polonaise by the same composer were played with power and good sense of rhythm.—*London Musical Courier*, June, 1898.

Arthur Reginald Little gave a very successful recital on June 15. He distinguished himself, especially in his rendering of four pieces of Chopin, which he gave with all the poetry, fire and restraint so few artists understand.—*Kensington News*, June 18, 1898.

Bicknell Young.

Bicknell Young was the soloist of the Lincoln (Neb.) Philharmonic Orchestra on March 20, and gave recitals, assisted by Mrs. Young, at Omaha and Cedar Rapids on the return trip.

Here are some of the newspaper comments of the Lincoln concert:

The soloist, Bicknell Young, is the possessor of a soft and beautiful yet powerful baritone voice, which he handles with consummate ease and skill. The cello obligato, played by Miss Eiche, added much to the effectiveness of Mr. Young's second number, and he insisted that she share the honors with him. Mrs. Bicknell Young, a well-known musician and composer, was at the piano, and played delicious accompaniments.—*The Nebraska Post*.

His baritone has a rich, smooth quality, and he sings with so little effort that he seems to have unlimited reserve power. In the group of songs he was accompanied on the piano by his wife, a well-known musician and composer. Mr. Young's style is sincere, his voice is liquid as well as powerful, and he has the power of putting his audience at ease by himself, showing entire self-possession and enjoyment of his work. He was recalled after every number.—*Nebraska State Journal*.

Bicknell Young, the baritone soloist, made a deep impression. He has a cultivated voice of pure quality and sings with seeming reserve force. He is perfectly at ease, sure of every tone and every inflection, which makes his singing a comfort and a delight. With orchestra or with piano he was equally at home. One of the best things on his program was a "Song of the Morn," composed by Mrs. Young, who accompanied him on the piano. It was a pretty thing and was sung with enthusiasm and deep feeling. The audience was in sympathy with the soloist from the opening tones, and recalls were given after each appearance.—*The Lincoln Evening News*.

His success in Omaha may be judged from the following press notices:

The recital numbered seventeen songs, and each was given with an individual interpretation which showed a decided amount of versatility on the part of the singer. Mr. Young's rich, baritone voice has improved greatly in point of finish, and the absence of the objectionable vibrato was noted with pleasure. His rendition of "Benedict's Stream," "The Linden Tree" and "The Lord is My Light" was particularly good, and merited the appreciation shown.

The accompaniments were executed and interpreted by Mrs. Young in that scholarly style which has already endeared her to all local music lovers, and which has gained for her the indorsement of the Chicago musical fraternity.—*The Omaha Bee*.

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woman who presumed to touch a note of Chopin. "They have decked the most virile spirit of the age in petticoats." Oh, James!

The Liszt etude is chiefly concerned with modern piano technic, and discusses how this is different from the playing of fifty years back. With Alkan, the old virtuoso technic ends. The new was preached by Johannes Brahms, the Lisztian gypsy is just tolerated. When Liszt was not kneeling before a crucifix, he was before a woman, and the rustle of silken attire is in every bar. "I wish he had not manufactured the rhapsodies and the Liszt pupil."

"The Royal Road to Parnassus" is a remarkable chapter of information on the way to become a pianist. It gives, I think, Huneker's own experiences when the air of Philadelphia drove him to Paris, where he practiced and practiced, day in and week out, when he had the nerve of the fourth finger operated upon, when he toiled through etudes till a still, small voice said: "There is but one god in technic, Bach, and Clementi is his prophet." Thus spake Franz.

The chapter is in fact a biography of etudes, exercises, studies—what do you call them?—coming down to the work of Isidor Philipp, a book of surpassing value to pianist, teacher and pupil. A full list and critical appreciation of all this library is given, and the concluding advice is "Play the Chopin etudes daily, also the preludes; for the rest trust to God and Bach. Bach is the bread of the pianist's life."

In the last "Note on Richard Wagner" Mr. Huneker returns to one of his favorite fancies, that Richard Wagner was a blending of the Celt and the Jew. He argues with his usual brilliancy, but now seems inclined to deduce his pedigree to Buddha. Well, what matter? I believe that the "Book of Esther" is the first chapter of the "Arabian Nights" and that Robert Bruce was a Frenchman who could not speak a word of English. The world holds all sorts of notions.

The book, I repeat, is a very readable, charming book, not only to the musician by profession and to the critic, but to all lovers of art and of literature, too. For the style is as admirable as the contents, and of it there can be no two opinions.

HUGH CRAIG.

(Continued.)

BY THE EDITOR.

The publication by Scribner's of James Huneker's "Mezzotints in Modern Music" offers the first opportunity to the senior editor of this paper to make a personal reference, in addition to what our esteemed associate, Hugh Craig, states over his signature above regarding the author of that book.

The music teachers and musicians are so busy during the season that they must limit the times for their public gatherings and conventions to the heated term, when the world at large is enjoying its vacation, and it was during the week of one of these gatherings, the Music Teachers' Convention of 1887, when I became more intimately acquainted with Mr. Huneker; the place was Indianapolis, where he had been delegated to report the proceedings for a teachers' monthly. I had met him *en passant* before then, but during that week I began to get glimpses of the man's mental mechanism and the versatility of his accomplishments, and I determined, if it were possible, to induce him to come East with me and attach himself to THE MUSICAL COURIER and identify himself with its destiny. In how far Mr. Huneker has become an integral part

of this paper is best known by the extensive clientele that now represents its circulation.

During the many years of our close and intimate professional and personal relations innumerable discussions and deliberations have taken place on the subjects treated by him so originally and attractively in his "Mezzotints," and it has fallen to me, more than to anyone else, I believe, to learn at first hand his views on the musical movement and on those subjects affiliated with musical dialectics. In all these years I have found no one more susceptible to a broad, intelligent and poetical interpretation of the great classics, the romantics and the modern works than James Huneker; nor have I been able to discover (with all due respect to the critics and writers on music in Europe and America) anyone gifted with a more universal comprehension of the duties and aims of exegesis as applied to music than the author of the "Mezzotints," whose views and theories, while differing with my own in many respects, are however entitled to the highest regard and consideration—probably for that reason.

The subjects covered by his book are known to me to be the sincere expressions of an authoritative intellect that loves to revel in the æsthetics of life, seeking, with a buoyancy that indicates the very acme of intellectual capacity, to lift his fellowman into the most elevated realms of musical thought and feeling, ample proofs of which are found in the "Mezzotints."

If it is necessary to apologize for the introduction of this personal allusion, it may be found justified in the fact that a dozen years of close association with Mr. Huneker in one pursuit in one office have never been marred by one disagreeable moment.

MARC A. BLUMENBERG.

W. H. Sherwood.

Mr. Sherwood enjoys the same success at all his appearances. The following are in regard to his playing at Baltimore:

William H. Sherwood, of Chicago, was the soloist at the Peabody recital yesterday afternoon. Mr. Sherwood has for years been one of the leading pianists of the country. His education in music has been sound, and he is an excellent all-round performer. His program contained selections from Schumann, Chopin, Raff, Liszt, Schubert, besides a composition by himself, "Autumn," a beautiful piece somewhat in the manner of a reverie, and "Folke Dans," by Louis Maas, from his "Recollections of Norway," which was dedicated to Mr. Sherwood. The performer was uniformly successful in all his selections. Chopin's Nocturne in D flat major, op. 27, No. 2, and the Ballade in A flat major, op. 47, were delightfully played. Raff's "Fairy Tale" and Schumann's "Hark, Hark, the Lark" were very daintily and sweetly treated. In a different manner, and exhibiting his brilliancy of style, were Raff's march in D major and some Liszt compositions. Schumann's "Symphonic Studies" made a good impression. The audience was large and the pianist was warmly praised.—Baltimore American, March 18, 1899.

William H. Sherwood, who is regarded as one of the leading American pianists, was the soloist at the eleventh Peabody recital, given at the Peabody Institute yesterday afternoon. He played in an acceptable manner the following program: Schumann—Etude in F minor (posthumous), Etude in A minor, op. 25, No. 11; Nocturne in D flat major, op. 27, No. 2; Ballad in A flat major, op. 47. Louis Maas—"Folke Dans," from "Recollections of Norway," op. 13, No. 6, dedicated to Mr. Sherwood. William H. Sherwood—"Autumn," op. 15. Raff—"Fairy Tales," op. 162, No. 4. Schubert—"Hark, Hark, the Lark" and Liszt, Concert Etude in E flat major, "Mephisto Waltz," from Liens's "Faust," and "Dance on the Village Green."—Baltimore Herald, March 18, 1899.

Music in Italy.

ITALIAN BRANCH OFFICE,
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FLORENCE, Italy, March 20, 1900.

GEMMA BELLINCIONI has been singing "Mignon" at the Teatro del Pergola to crowded houses. This has been her first appearance in the part in this city, and as she was announced to sing but three performances, despite the exceptionally high prices, the theatre was crowded on each occasion, the audiences representing the leading families of the aristocracy and distinguished members of the foreign colony.

Gemma Bellincioni is the bright and particular star in this local "Mignon" firmament, the other artists, with one exception, being merely sycophants, bearing the uninteresting lustre of mediocrity. Each of the five performances (there were two extra representations) approached the proportions of a triumph for the sympathetic artist. She has a very pronounced individuality, which to the critical is not entirely hidden beneath the mask of her different impersonations. Her voice production and vocal execution also at times leave much to be desired. These defects become greatly diminished, however, by the force of her artistic interpretations and the grace and charm of her personality. As Mignon she is inimitably captivating, her lithe, supple figure, and the expressive sweetness of lineament, augmenting the attraction of her artistic rendering of the character in its delicate outlines. Dramatically she is superb, vocally she at times leaves much to be desired, because of faulty tone production; her diction, however, is truly admirable. With these many good qualities and some defects, she is to be ranked among the several leading Italian artists. She is not without defects, as I have illustrated, but she is, notwithstanding, an artist of eminent and sterling artistic qualities, who arouses enthusiasm wherever she sings. The exception above noted in the cast is Alfredo Papi, who, in the part of Lothario, was really excellent as to voice and action.

The Signora Bellincioni goes from Florence to the Lirico, Milan, for several "rappresentazioni straordinarie" of Giodano's "Fedora," thence to Rome to interpret for the first time the part of Mimi in "La Bohème," afterward going to Buenos Ayres with the Ferrari Company.

Rossini's "Stabat Mater" is announced for next week at the Pergola.

This season's second concert of Società Cherubini was given, with the assistance of H. Becker, violoncellist, of Frankfurt. The program was as follows: Tchaikowsky, op. 74; "Sinfonia Patetica," No. 6; Valentini, Sonata for violoncello (transcription of A. Piat), Professor Becker; Borodine, "Dans les Steppes de l'Asie Centrale," "Esquisse Symphonique"; Humperdinck, "Traum Pantomime," from "Hänsel and Gretel"; Cui, Cantabile; Godard, Scherzo; Popper, "La Fileuse," Professor Beckett; Wagner, "Cavatata delle Valkyrie."

Without giving a particularized account of each number, I may say that the "Sinfonia Patetica" was presented with due regard to nuance and mass effects, and was appreciated for its striking melodic facility, the wealth of instrumental coloring, and the effective development in thematic and harmonic effects.

Professor Becker played the Sonata of Giuseppe Valentini, a Florentine composer of the epoch 1690 to 1760. The composition is pleasing in its classic simplicity of design and the chaste purity of its melodic treatment. Professor Becker played it admirably, with no exaggeration and with no regard for possible common effects; his tone is surprisingly large, is sustained with the utmost facility, and is full, rich and musical. In the three following pieces he displayed wonderful delicacy in technicality and a nicety of reading most thoroughly satisfying. Mr. O. de Piccollelli directed, as usual.

Sigismund Blummer, pianist, with the assistance of the Quartetto di Bologna, gave a concert at the Sala Filar-

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monica on the 13th inst. The program was as follows: Beethoven, Quintetto, op. 16 (piano, Mr. Blumner; oboe, G. Casteli; clarinet, G. Martinelli; horn, A. Tassinari; fagotto, L. Orioli). Bach, (a) Prelude and Fugue for Organ in Re minor, (b) Gavotta and Bourree in Sol major, (c) Prelude and Fugue in Sol major. (a) Mozart, Variations; (b) Bach, Overture of Twenty-ninth Cantata. (a) Mendelssohn, "Romance Without Words;" (b) Weber, Polacca Brillante. Schumann, "Studi Sinfonici," op. 13.

In the execution of the above program Mr. Blumner displayed musicianly interpretation of exceptional truth and vigor. His is a name which was famous in the pianistic kingdom some few years ago, and though he is an elderly man and does not now exercise his profession, I can unhesitatingly assert that his interpretation of the classics is most delightful in its sturdy intellectuality; his program would have been monotonous executed by any of the pianists I have heard during my stay in Italy. The rendition of it, however, was wonderful in its illustration of the beauties and merits of each individual composition.

Enrico Toselli, pianist, gave a concert on the day following at the Sala Filarmonica, with the following program: Bach, Prelude and Fugue in Do minor; Beethoven, Variations in Fa major, op. 34; Field, Nocturne in La major; Martucci, Toccata, op. 61; Sgambati, Studio Melodico, op. 21; Rubinstein, Study in Do major; Schumann, "Vogels als Prophet;" Liszt, Nocturne in La flat; Chopin, Scherzo, op. 31. Enrico Toselli is but a boy of sixteen years, and his interpretations have not, perhaps, that vigor, individuality and clearness in color and design which belongs to the mature artist; he, however, executes well, exceptionally well, and demonstrates capacity entirely extraordinary. He was obliged to repeat the Toccata by Martucci, afterward giving a composition of his own, "Coquetterie."

Maria Avani, pianist, pupil of Sgambati, of Rome, gave a concert at the Sala Filarmonica on the 15th, with the assistance of Gemma Bellincioni. Here is the program: Schumann, "Carneval de Vienne," op. 26, allegro and scherzo; Chopin, Preludes 17, 23 and 24, "Allegro di Concerto," op. 46; Ponchielli, aria, "Suicidio," from "Giacconda;" Boito, "Nenia," from "Mefistofele;" Gemma Bellincioni; Scarlatti, Second Caprice (Tausig); Graun, "Giga;" Leo, Arietta (Palumbo); Sgambati, (a) Fifth Nocturne, (b) "Giga;" Bossi, Pesto; Tschaiakowski, "Eugèn Onegin," "Paraphrase de Concert," by Paul Pabst. Miss Avani has pianistic talent, coupled with composure, and a very pleasing personality; the Chopin preludes were exceptionally well performed, due attention being given to the delicacy of the color effects. The Tschaiakowsky number was also excellently played in many ways. Gemma Bellincioni received an ovation, but as I have spoken of her operatic performances it is not necessary to comment on this appearance.

In the last lecture of Maestro Guido Gasperini on the History of Music, a pupil of Maestro Liberio Vivarelli made a very favorable impression. Nestie de Lyro, soprano, the pupil in question, is from Trieste, and this is her second season of study with Maestro Vivarelli. She sang two of Grieg's songs, "Der Schwan" and "Hoffnung," with much taste and refinement. Her voice is rich and sympathetic and shows excellent cultivation.

Mme. Elisa Fiaschi is one of the most capable teachers of voice culture and artistic interpretation in Florence; one of that class of teachers who is adapted to her profession as a violinist of skill, is qualified for teaching, and as a great pianist is supposed to be the best pedagogue; namely, by their ability to demonstrate practically, as well as explain by theory, their ideas in teaching. Madame Fiaschi sings, and is well known for the beauty of her voice, its excellent schooling, and for her artistic interpretations; she is a cultivated woman, speaking and singing with fluency, English, French and German, in addition to her native tongue, Italian. She is a pupil of Madame Landi, the mother of Camilla Landi, a graduate of the Conservatory of Music, Milan, afterward pursuing her

studies for some time in London, so that she is one of the few who have a clear right to the title of "Maestra di Canto." On the 3d inst. Madame Fiaschi sang in a charity concert given at the Teatro Rimuccini, and received a very flattering ovation from a most distinguished audience, composed of the leading families of the Florentine nobility, and the best elements of the foreign colony. The selections of Madame Fiaschi were: "Occhi Lurenti," Falcomeri; "Valse des Feuilles," Fauré; "Chanson Slave," Chaminade, and the ballata from the opera, "Maria di Rohan," Donizetti. The result was most flattering to the artist teacher, who, in the three styles of composition—namely, French, old Italian and operatic—proved the excellence and versatility of her interpretations, the beauty of her contralto voice, its facility of emission, the warmth and sympathy of her style, and the general excellence of her voice production, all of which prove the value of her schooling and its satisfactory result. A student of singing



MENDEL BORUSZAK.

would not err in placing her education in the hands of a teacher of so many practical merits.

Mendel Boruszak, baritone, whose photo is included with this correspondence, has studied in Italy about three years, latterly with Cima and Carignani at Milan. He is from Chicago, and after some months of study with Tete-doux, of that city, he was counseled to continue his studies in Italy, as the exceptional beauty of his natural voice, its range, power and facility of execution, with proper cultivation, promised the development of an organ of real operatic qualities. In fact, Mr. Boruszak has devoted his studies to operatic repertory, and has prepared for performance the operas "Ernani," "Trovatore," "Traviata," "Lucia," "Ballo in Maschera," "Giacconda," and other principal parts in the baritone repertory. In December last, at the time he was to have made his operatic debut, he was taken sick with typhoid fever, and laid in the hospital in Milan for about two months and a half with this disease, from which he has now entirely recovered. This illness has necessitated a change in his plans, and instead of attempting an operatic debut here he has decided to return to the United States, and to establish himself in New York city for church, concert and operatic work.

S. E. Hartman, baritone, of Chicago, whose recent

début at Saluzzo as Valentine in "Faust" I recorded in a late correspondence, sang the part no less than sixty-eight times. The account of his success, taken from a contemporary, I include with a great deal of satisfaction, as it demonstrates the fact that Americans are received with favor in Italy when their artistic qualities are sufficiently developed: "Judging Mr. Hartman from his acting and general stage business, one can scarcely notice in him the customary stage fright of the débutant, while his fresh and voluminous voice captivates the audience at once, so much so that the applause grows greater at each performance. In speaking of this rare artist we must mention that last Thursday night was his 'Serata d'onore.' An exceptionally large audience was present, which, after applauding him as usual in the part of Valentine in 'Faust,' broke out in a most enthusiastic demonstration of approbation, when, after having been encored twice, he sang Tosti's 'Non t'amo pin,' with true artistic sentiment. Mr. Hartman was presented with a solid gold laurel wreath, an elegant diamond scarf pin, an artistic card case and an avalanche of flowers."—The Gazette, of Saluzzo.

Leandro Campanari's "Orchestra Sinfonica Milanese" has announced a series of nine concerts for the latter part of April to be given at the Teatro Lirico, Milan. All of the nine symphonies of Beethoven are to be given in these concerts, in conjunction with other important symphonic works. It will be remembered that this organization filled the season's engagement last year at the Imperial Institute, London. It is also that which furnished the symphony concerts at the Scala. Its repertory is enormous, covering indeed the entire field of the more important symphonic compositions. Mr. Campanari is a young man of eminent musical qualities, and has the faculty of so enthusing the elements under him, which consist of the leading professors of Milan, that the result is always admirable.

About the middle of May the orchestra will start on a tour of Italy, giving concerts in all of the principal cities, and possibly visiting Monte Carlo, Nice, Cannes, Mentone, &c.

According to the Italian critics, or, perhaps, it would be better to call them journalists, the lack of enthusiasm and the abundance of adverse criticism advanced by the reputable music critics of the centres in German and Austria on occasion of the recent performances of the oratorios of Perosi, is nothing but a conspiracy on the part of their Teuton colleagues to deprecate and diminish the esteem in which these oratorios are held in Italy, from motives of jealousy and national antipathy. To demonstrate the violence of these defenders of Perosi's fame I quote a few phrases from the article signed by C. di Barga, in the *Fieramosca* of March 19:

"I allude to those German critics who have recently abused and vituperated our Perosi in the executions of his oratorios given recently in Germany. Those diatribes and contumelies should not be accepted seriously; it would be better to ascertain the motives which actuated them.

"And for me, if I do not mistake, this lies entirely in the bile of a national antipathy. Perosi has been benevolently judged in France, in that city which, according to the Germans, usurps the title of 'mind of the world.' He was prodigiously applauded by the crowd, with eulogies by the critics, with distinctions and honors by the French Government. Well then, they pounce upon him in the spirit of revenge, these men of consequence of *Spree*, inspired by sentiments more political than artistic."

How ridiculous and insignificant these tirades appear to one who is free from the influence of the publishers whose interest it is to push their publications, and also free from the scarlet robes of that most catholic institution which has its headquarters in Rome, and which, proud of the prominent part which one of its children is now playing in the musical world, cannot be expected to refrain from encouraging its progress, even lending itself to its réclame

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I would call the attention of these same critics to the fact that in Germany and Austria not only the critics, but the public itself, did not show any marked degree of favor to the Perosi oratorios, and that it is absolutely nonsensical to talk of national antipathy having prejudiced a fair judgment, when it is considered that the operas of Mascagni, Leoncavallo, Spinelli and others, which, with the exception of "Cavalleria" and "I Pagliacci," have been disdainfully refused sanction by the Italians, have received favorable attention by the German critics and public and are held in the repertory.

The Italian musical writers and enthusiasts in general not having had an occasion to vent their pent-up admiration, adoration and satisfaction for Italian musical production since Mascagni's "Cavalleria Rusticana," and never having opportunity to appreciate the masterpieces of oratorical composition which are generally produced in Germany, England and elsewhere, without reflection have accepted this new disciple of sacred musical illustration with rapturous delight, unhesitatingly pronouncing him to be a "genius!" One can well imagine with what spirit of contentment the Ricordis, clever advertisers and shrewd business men, fostered these smoldering embers! I am fully convinced that Perosi will develop exceptional musical gifts, and will probably yet reach the elevation which his admirers have prematurely endeavored to place him. But if he is to be called a genius now, to what will he have to aspire?

It is been generally noted that the immense success of Mascagni's "Cavalleria Rusticana" has been the factor which has detrimentally influenced his later efforts, and it may be also noted that those who are now accepted as the world's greatest masters have all had to combat adversity in its most trying forms. And again, referring to the case of young Don Lorenzo Perosi, it is generally conceded that his "Resurrection of Christ," is a valuable composition in every musical sense. I do not mean to infer from this that he is already on the retrograde; I would desire to say, however, that too much flattery and adulation might bring about such an unfortunate result. Don Lorenzo Perosi is a young man whose past efforts demand respect and admiration, and would seem to justify the hope of a brilliant future; he has but just begun, however, and in order to pursue his labors with fruitful result opportunity for calm and serious reflection must be allowed him.

"Messalina," dramma lirico in four acts, by A. Silvestre and E. Marand, music by Isidore de Lara, is reported to have been successful at Monte Carlo. It is founded on an imaginary episode occurring in imperial Rome, and has for principal figure the wife of Emperor Claudio, the Empress who by the pens of Tacito and of Svetonio has been made celebrated for her amorous passions, her excesses and her tyrannical effrontery. With the exception of Messalina all of the personages are fictitious. The music is thus described: "Affluence of melody, orchestration skillful and eminently modern in character—a truly delightful musical ambient." The same critic expresses the opinion that with a good Italian translation the opera is destined to tour the world with great success. The artists were Heglon, Tamagno, Bowet and Soula Croix.

The new mass of Don Lorenzo Perosi, "Benedicamus Domino," will be produced at the Church of the Sacro Cuor, Turin, on the 26th inst.

Brahms' "German Requiem" will be given at the Academy of St. Cecilia, for the first time in Italy, on Monday, the 27th inst. The soloists are Lillian Blauvelt and Antonio Cotogni. The chorus numbers 150, the orchestra 80.

"Serfana," by the Portuguese composer Alfredo Keil, is reported to have been a great success at the San Carlo, Lisbon. There were six parts repeated, and the composer was obliged to appear thirty times.

"Stella," the opera by De Nardis, was received with enthusiasm at the Mercadante, Naples. In the first act the duet between the soprano and bass was repeated, the ballata of the baritone and the romance of the tenor. De Nardis and the artists were recalled ten times, six times

during and four times after the act. Of the second act the romance for soprano and the concerted movement were repeated. During and at the finish of the act the composer was recalled eight times, twice with the director of the orchestra and the impresario of the theatre. The prelude of the third act was repeated, and De Nardis was obliged to present himself, accompanied by the librettist, Pagliara, eight times.

The new opera "Silvio De Lara," by Giuseppe Dannecker, produced at the Nazionale, Rome, is reported to have been unsuccessful, and without color or geniality.

Ermanno Wolff Forrari, composer of the oratorio "Sulamite," judged mediocre when presented at Venice recently, has finished an opera, "Irene," and is now working on another, entitled "Cenerentola."

Antonio Smareglia is busy upon an opera to be entitled "Oceana."

Francesco Moriconi has finished a melodrama in three acts, entitled "San'Alessio," the libretto of which has been put into verses by Canon Don Sanzi Sanzio.

"Clara" is the name of a new opera by Ermenegildo Cappelli.

Edoardo Modesto Poggi, a Genovese master, has finished a new opera, "Irnerio," which will be produced at Modena in May.

Eugen d'Albert aroused the greatest enthusiasm at his concert with the Societa del Quartetto, Milan. The program was as follows: Fuga in D major, for organ, Bach; Sonata, op. 31, No. 3, Beethoven; Berceuse, Ballata, Nocturne, Fantasia, Chopin; Sonata, op. 39, Weber, and Scerzo, Intermezzo, Walzer, d'Albert.

A. Simonetti, violinist, took part in a concert at the sala of the conservatory, Milan, executing the following numbers with great success: Concerto, Sonata in C minor, Mendelssohn; "Rendezvous," "Idylle," Simonatti. Maria Annovazzi, pianist, and Irma Timroth, soprano, also took part.

The last of this season's concerts of the Quartetto Bolognese was given at the Societa del Quartetto, Bologna: Quartet in A major, op. 41, for two violins, viola and violoncello, Schumann; Sonata in G major, for violin and piano, Porpora; Quartet in G minor, op. 25, for piano, violin, viola and violoncello, Brahms.

JOS. SMITH.

Boston Music Notes.

Boston, April 8, 1899.

H. CARLETON SLACK was almost too busy to spare time to talk the other day, but, in the course of a short interview said "that the direct effect of the season of opera on vocal music in this city is to greatly stimulate the industry of vocal students and create a desire to improve along the lines which are exemplified by the best artists who have appeared here. I think most vocal teachers feel the benefit of the opera in increased interest and new business. I have had a great many applications for lessons and interviews with people who recognize the superiority of the tone production of some members of the Grau company, notably Jean de Reszke and Plancon, who are perhaps the best exponents of the Sbriglia method of singing. To the thinking student and the close observer, the singing of these artists is a constant lesson in all that goes to make the art of perfect tone production." Mr. Slack is so well known as a teacher of the Sbriglia method that it is almost unnecessary to mention that he has a special certificate and letter from that master which places him in the foremost rank of teachers in this country.

Mrs. Ernestine Fish sailed on Tuesday for Germany, where she has a number of engagements booked for concerts.

Miss Adeline Q. Raymond played at the fifty-fifth pupils' recital of the Virgil Clavier School in a manner that did credit to both herself and her instructor, H. S. Wilder. Her selections were from Bach, Scarlatti, Daquin, Beethoven, MacDowell, Dennee, Henselt, Chopin and Raff.

Miss Raymond was assisted by Mrs. Gertrude Taylor McKee, contralto, who sang effectively numbers by Alling, Hawley and Grieg.

There will be an organ recital by the pupils of Everett E. Truette at his studio, 218 Tremont street, on Thursday afternoon.

Frederick Smith sang the "Hymn of Praise" with the Salem Oratorio Society on the 6th inst., meeting with his usual success.

Mrs. Richard Blackmore, Jr., has been gratified at hearing of the success of one of her pupils, Miss Elizabeth Matthews, who sang recently in a concert in Elmira. The Elmira Daily Advertiser said: "Miss Elizabeth Matthews was heard with pleasure. Her voice is gaining in color and her method is excellent."

Henry S. Wilder, of the Virgil Clavier School, is organist of Park Street Congregational Church.

The Boston Festival Orchestra starts on their annual spring tour April 10, opening in Newburyport. This is the eleventh tour, and is from April 10 to May 13 inclusive.

A chamber music recital is to be given at the New England Conservatory of Music on the evening of April 12 by Mme. Helen Hopekirk, Emil Mahr and Alexander Blaess. The Schumann Trio D minor and Dvorak Trio, "Dumky," op. 90, constitute the program.

The sixth annual concert of the Dedham High School took place in Memorial Hall, Dedham, on the evening of March 23. The soloists were Miss Helen Wright, soprano; Armand Fortin, tenor; Clarence E. Hay, bass. Samuel W. Cole was conductor, and the accompanists were Miss Carrie Louise Holley and Miss Carrie Frances Hill. The Dedham High School Orchestra took part. "Spring," from Haydn's seasons, was sung.

Miss Marie Luchini, a young contralto, recently sang the difficult "Agnus Dei" from Rossini's "Messe Solennelle," at the Commonwealth Avenue Church, and displayed a voice of rare beauty and great power of style. She will be heard in concerts next season.

A piano recital was given in Union Hall, Brookline, by Miss Elsa Sherwood, assisted by Jacques Hoffmann, violinist. Among the patronesses were Mrs. William H. Lyon, Mrs. Arthur Blake, Mrs. Fred Ames, Mrs. Henry M. Whitney, Mrs. Walter E. Channing, Mrs. Joshua Crane, Mrs. Aaron Latham, Mrs. Thacher Loring, Mrs. William Whitman, Mrs. Jonathan Post, Mrs. Andrew Robeson and Mrs. W. E. Bramhall.

Miss Marcia Craft, soprano; Frederic Smith, tenor, and Edward Brigham, basso, will be the soloists with the Salem Oratorio Society.

Van Veatchon Rogers, harpist, played in Williamsport, Pa., recently.

Mr. Rogers is a gifted and skilled musician, who received his earliest instruction in this country, and later completed his studies in Europe. While in Paris Mr. Rogers had also special advantages of meeting and studying with the great French harpist, Alphonse Hasselmans.

Miss Georgia Holt, pupil of Charles Albion Clark, a well-known pianist of Salem, gave a recital in Ames Memorial Hall, Salem, assisted by Miss Mabelle Monaghan, of Boston, soprano, pupil of H. Carleton Slack. The Salem Evening News says: "Miss Holt's program was well diversified, and included some works of the highest class. Miss Hoyt showed herself to be possessed of much musical ability. Her running passages were dexterously rendered. Miss Monaghan sang an aria from Donizetti's 'Lucia di Lammermoor,' and a group of three songs. Her rendition of the aria was made pleasurable by the exceeding sweetness and quality of her voice and its wonderful flexibility."

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The question of whether numerals or syllables (sol-fa) shall be sung is an old one, and both kinds of names have their advocates. I will add my experience in their use, as I have tried both faithfully, and without prejudice.

Numerals and syllables are, both of them, names of tones, but different names, just as we might put eight boys in a row and say they were 1, 2, 3, 4, 5, &c., or that they were John, Paul, Frank, George, Carl, &c. I submit that the last set of names are more distinctive and characteristic than the numbers. The name of any object should bring up all the characters of that object and all its peculiarities, and that name is the best which does this; 1, 2, 3, &c., seem to suggest only difference in position or arrangement, while do, re, mi, fa, sol, &c., are names that, in the experience of singers, suggest the characteristics of tone relationship in a more subtle manner, *e. g.*, the tonic of do, the dominance of sol, the leaning and leading character of ti.

The numeral relationship has its place, and I make constant use of it, but numerals may be applied to any objects. The names do, re, mi, fa, sol, la, ti, do, however, are applied to nothing else; they suggest only definite tone relations, and hence are more vital and characteristic than numerals. I imagine that other names might be devised which would be quite as characteristic as the sol-fa. Indeed they have been suggested, only to fail of adoption because the sol-fa is universally known and used, and is good enough for what is needed for tone names. It is conservative to use them. It is in line with established use, and unless it can be shown that numerals or something else are better, they are likely to continue. Even if there were no other reason, it is obvious that the syllables are much more convenient for articulation than numerals, and far more musical and better adapted for rapid work.

With the sol-fa we have a monosyllable for every tone of the scale, and also for all the chromatics. The ending of the syllable defines in a uniform way the raised chromatics (sharps), and the lowered ones (flats) in every instance, except flat 2, by the ending *i* for sharps and *e* for flats. It is decidedly awkward to sing the words sharp-four, or flat-seven, which gives the effect of two eights, if sung to a quarter note, and is very confusing to children. Grade teachers invariably rebel against such obvious gaucherie. They say, and so would anyone, why not sing *fi* and *ti* instead?

Sing the scale with one, two three, four, five, six, seven, eight, and then with do, re, mi, &c., and say which is the easier, more musical and more flexible of the two? Is there any doubt as to the answer?

Compare 1—oo-ä-n	with d-ö-oo
2—t-oo	" rr-ē
3—th-r-ee	" m-ee
4—f-ö-oo-er	" f-ä
5—f-ä-ē-v	" söl—s-ö-l
6—s-l-ks	" la—l-ä
7—s-ē-v-ē-n	" ti—t-ee
8—ä-ē-t	" dō-oo

Which of these is easier to articulate quickly, which is the more musical, and which is better adapted to give good tone quality? In only one case, 2, is the numeral better than the sol-fa syllable. The vowels in the syllables are more open, the name, monosyllabic, and there is only one final consonant, and that one the vocal *i* in sol, which is often omitted, making it so.

I do not think it is true, as is said by objectors, that the syllables are meaningless as names. They are very significant. They fulfill all the requirements of what a name is; that is, they definitely suggest the thing itself (the tone)

and its peculiar qualities as to tone relationship, both with the tonic and with all the other scale tones. I do not see the force of the assertion that the syllables represent names and not the things themselves.

This cannot be so unless it is dogmatically assumed that the numerals are the only names, and this I deny. If you assume and adopt the numerals as names, which you have a right to do, then for you the syllables represent names, possibly, but if I assume and adopt the syllables as the names then, equally, for me the numerals only represent names and not the things themselves. In a discussion with my friend, Prof. F. Zuchtmann, who is a recognized authority in school singing, and who has adopted the numerals for names in his system, he finally admitted that it was largely a matter of opinion, but that he preferred the numerals, but, said he, "it's all the same thing, practically." It is, in fact, a matter merely of a choice of names, and I prefer the syllables.

I do not believe in the long continued use of them, nor a slavish adherence. I use them merely to establish the tone relation in its early stages, and then advocate the endeavor to think tones without the use of any name as an intermediary. In this case it is probable that by sufficient use and practice the suggestion of tone relations becomes at length largely automatic and the process of tone thinking is an easy and almost unconscious act. This comes through practice, or through a peculiar facility that some people possess of realizing tone values.

After all, the best test of processes is in their practical use. I have found in my experience in the school that syllables are best for thinking tones, after having had nearly two years' work with numerals, and I have given what seems to me to be good reasons for it. I am open to conviction the other way if convincing arguments are advanced. Some supervisors have tried to get along without names, using, from the first, vowel sounds, and trying to think pitch at the outset from position on the ladder or staff, which, if it is a real process, should come through previous practice with the names. Possibly if we had time we could get results this way, but with ten or twelve minutes a day allowed for practice I find I must use more direct methods, and get my results by shorter cuts.

I see that my genial friend Bower is in love with the tetrachords, and believes that teaching the scale by 1, 2, 3, 4 + 1 + 1, 2, 3, 4, is far better than teaching it all at one fell swoop. In practice I'm sure it is just as easy to present the scale as a whole as it is in piecemeal. I doubt if the teacher's tones will be any more imperfect on the whole scale than on the tetrachords. How would he teach the tetrachords if not by imitation? How are the children "gradually led from one to two, and so on" unless by imitating the teacher's tones? Do the children "make their one tone (not imitating another's)," to quote Mr. Bower's expression. Not at all. I have seen the working of Mr. Bower's process, and it is this as I remember it: The special teacher sings one, and the children imitate the tone, various changes are worked on this tone, singing with lo, or o, oo, ä, or words are sung to it, and, perhaps, rhythmic changes are made, still using only one. This is very well.

But how do the children get two? Why, simply by imitating the teacher's voice, or by remembering the scale tone as sung by someone else, and so on through the other tones of the scale, singing the changes on 1, 2 and 2, 1, in great variety; then on 1, 2, 3, &c., and, finally after some weeks reaching the 1, 2, 3, 4, our nice little tetrachord. Now comes the effort to bridge the chasm, the divides 4 from 5—5, the first step in the second tetrachord that leads toward—to the dizzy height of 8, the topmost peak of the scale. Thus after weeks of weary climbing the whole scale has been surmounted. If the scale only consists of two tetrachords and both are alike why teach more than one? It would seem to be enough to teach only the 1, 2, 3, 4, and let that be our scale.

But then there is the awkward bridge between 4 and 5. That would seem to indicate that there is something more than the tetrachords in the scale. Even thus, after all this

toil, what have we got? Why, the scale, and how did we get it? Why, by imitating tones sung or previously heard. In other words, we have found our whole by first digging out and analyzing the parts. By all the rules of pedagogy the true way would be to first present the whole and then analyze the parts. I prefer the latter method as the simplest, the most logical, and easiest for the child, who can out of his knowledge of the scale construct the parts himself.

If one is to utilize the tetrachord practically it is much better to do so by considering that the tonic, or key note, is the centre, and the tetrachords are related to it thus: $\overline{\text{ä, ä, ä, ä}}$, which is the true relation, and shows that the effect of the tetrachord below one and leading up to it is totally different from that above one, which leads from 4 toward 1. In other words, the tonic is the centre, and the tendency of the 4 is toward it, just as the tendency of the 5 is toward it, by the nearest route. In other words, just as the real effect of $\overline{\text{ä, ä, ä, ä}}$ is toward 1, by the intervals, whole step, whole step, half step, the real value of the other tetrachord is the reverse, or half step, whole step, whole step. It seems to me, therefore, that the tetrachords are more fanciful than practical.

In dealing with the scale we must admit that it has been developed by centuries of empiricism, and that it owes its form largely to the development of harmony. Tonality is what underlies it, and everything is subordinate to that. The doctrine of harmony shows that the relation of tones is as I have stated, $\overline{\text{ä, ä, ä, ä}}$ and not 1, 2, 3, 4, while the other tones centre toward the tonic thus: $\overline{\text{ä, ä, ä, ä}}$. In other words, the so-called tetrachords are not similar, but are reversed. So that to teach the scale by superimposed tetrachords is a fallacy. It seems much better to teach the scale at once as a whole. This is a rather interesting matter, and I would like to see it discussed still further.

I'm sorry to learn that Bower is an arsenic eater. I know arsenic improves the complexion, and I have always realized that Mr. Bower is a very handsome man, but I didn't suspect that he took such strong medicine for it. I don't quite see why, if the child has so extensive a range of voice as Mr. Bower admits, he should be confined to the limit of the tetrachord, even if it isn't right for members of society in general to eat arsenic. If the child can sing an almost limitless scale, why shouldn't he have a chance to get above a tetrachord of tones?

FRANK R. RIX.

Katherine Bloodgood.

Madame Bloodgood, who is under the direction of Victor Thrane, has been booked to appear at the Press Club Musical Festival, of Rochester, N. Y., which occurs on May 17 and 18.

Miss Lily Post Dead.

Miss Lily Post, the well-known light opera singer, died on April. She was a singer of routine and experience and thoroughly conscientious in all she undertook. Nervous prostration was the direct cause of her death.

Miss Alma Robert's Musicales.

Miss Alma Robert, the young soprano, will give a subscription musicale at the Waldorf-Astoria on Thursday afternoon, April 20.

Miss Robert will be assisted by Felix Gross, violinist; Carl Dufft, baritone; Isadore Luckstone at the piano, and other prominent artists. The program will include selections from "Cavalleria Rusticana," "La Sonnambula," "Mignon," "Les Huguenots," "The Marriage of Figaro" and "Samson et Dalila." Among the patrons of the musicale are Mrs. Joseph Fairchild Knapp, Mr. and Mrs. Archibald Pell, Mrs. William Arnold, Miss Leary, Mrs. Russell Sage, Mr. and Mrs. Theodore Sutro, Mrs. Leon Marie, Mr. and Mrs. John S. Huyler, Mrs. C. F. Chickering, Mrs. Peter Cooper Hewitt, Mrs. Reginald De Koven, Mrs. George Waddington, Mrs. Switz Condé, Mrs. J. D. Goin, H. H. Topakyan, Louis Blumenberg, John D. Crimmins, Dr. J. Mount Bleyer, F. R. A., M. S., LL.D.; Howard P. Okie and Chauncey M. Depew.

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Nora M. Green Concert.

THIS annual event occurred in the grand ballroom of the Astoria, and consisted of the usual subscription concert, reception and dance.

Let no one imagine because many well-known society names were on the program that this was an amateurish affair; one who went with this idea found it soon dispelled, for every one of the singers would have graced any professional program. It was opened by a few selections from "In a Persian Garden," given by Mrs. George A. Smith, soprano; Miss Alice Warren, contralto; Frank V. Pollock, tenor, and Robert Hosea, bass, the program in full being as follows:

Selections from In a Persian Garden.....	Lehmann
Mrs. Smith, Miss Warren, Mr. Pollock and Mr. Hosea.	
The Heart's Springtime.....	von Wickede
Miss Boesé.	
Chauson Provençale.....	Dell' Acqua
Miss Winter.	
Arie der Johanna, Die Jungfrau von Orleans.....	Tschaikowsky
Mrs. Pierson.	
Ton Sourire.....	Catherine
Vainka's Song.....	Von Stutzman
Miss Collier.	
Recitative and Aria, Queen of Sheba.....	Gounod
Miss Hyde.	
Diletto (requested).....	Luckstone
Hai Luli (extrait des Prisonniers du Caucase).....	Coquard
Miss Mosby.	
Ave Maria.....	Bach-Gounod
Mrs. Wall.	
Duet, Bolero.....	Saint-Saëns
Miss Winter and Miss Collier.	
Ob heller Tag.....	Tschaikowsky
Mrs. Pierson.	
Quest.....	Smith
Miss Warren.	
Sérénade du Passant.....	Massenet
The Merry Miller, Rob Roy.....	De Koven
Miss Boesé.	
Fée aux Chansons.....	Bemberg
The Rosary.....	Nevin
Mrs. Wall.	
Duet, Lakme.....	Delibes
Miss Winter and Miss Collier.	
Cantilena, Cinq-Mars.....	Gounod
The Danza.....	Chadwick
Mrs. Smith.	
Cavatina.....	Raff
My Heart Is the Shore.....	Farmer
Miss Hyde.	
Villanelle.....	Dell' Acqua
Miss Winter.	
Seguedille, Carmen.....	Bizet
Miss Mosby.	

The "Persian Garden" excerpts went well, reflecting credit on the individual singers. Mrs. Smith's high C rang out clear and true, Miss Warren's solo was much enjoyed, and the two men, Hosea especially, sang with dramatic fire.

Other artists assisting were Alfred F. Toulmin, harpist; Mrs. Edwin Ruggles, Miss Isabel McCall, accompanists, and Harry S. Gordon, violinist.

Miss Boesé, who has just been appointed soprano at the Madison Avenue Presbyterian Church, sang the opening solo without notes and with much fervor. Her double number later brought her an insistent encore, when she repeated a verse of the naïve opera ditty with pleasing effect.

Miss Winter, of Alabama, sang with exceeding good taste; her trill, staccato, &c., attracted instant attention, and her bell-like high C brought her a very storm of applause. This success was repeated later in "Villanelle."

Mrs. Irving M. Pierson, a handsome brunette, sang her

difficult aria with dramatic significance, her excellent German being noticeable. Her song later called forth numerous flattering exclamations, creditable alike to her sympathetic personality and beautiful voice.

Miss Collier, of Memphis, was also a brilliant success; she sang with a dash quite irresistible, with fluency of vocalization and without notes, as indeed did nearly all these artist pupils.

Miss Hyde, of Cleveland, has a powerful organ, an impressive personality, and much style; these elements combined to bring her instant success. Her brace of songs served to augment this in large degree.

Miss Mosby, of Memphis, was a special star of the evening; what with her stunning gown, her easy, graceful and almost professional manner, and her expressive mezzo-soprano voice, powerful yet flexible, she drew upon herself the most ardent plaudits. She sings with an enviable ease, and at the same time with a dramatic intensity most rare. The Tennessee capital may well be proud of this talented young artist; no singer of the evening met with greater appreciation.

Mrs. Wall was a picture of quiet ease, as she stood during Mr. Gordon's long violin prelude; she sang with excellent tone production and musical instinct. Further on she caught the house with her chromatics and staccato notes, her high B delighting all—and her singing of "My Rosary" showed that the fair singer has a heart as well! Mr. Gordon added much to her first number by his tastefully played violin obligato; he is musical to his finger tips, and a credit to a well-known Cleveland name.

Misses Winter and Collier sang their two duets with the aplomb due to perfect confidence resultant upon numerous rehearsals; the voices blend well naturally, hence their singing was much enjoyed. Miss Warren, of Vermont, is the enviable possessor of a voice usually described as "thrilling," and it sounded forth nobly in Wilson G. Smith's "Quest." Of Mrs. Smith it can with truth be said that she is most artistic in all she does; her sweet voice unites with much temperament, and produced instant effect.

The concert over, Miss Green received her many friends, sincere congratulations pouring upon her from all sides. This was followed by the usual terpsichorean festivities, which continued until early morn.

Among the subscribers and boxholders were: Mrs. Hamilton McK. Twombly, Mrs. Algernon S. Sullivan, Mrs. George T. Bliss, Mrs. William Jay Schieffelin, Mrs. Charles H. Parkhurst, Mrs. Minot J. Savage, Mrs. George H. Mairs, Mrs. George Innes, Sr., Mrs. Edward Moran, Mrs. Bleeker Banks, Mrs. S. B. Rossiter, Mrs. Frank Jefferson Blodgett, Mrs. E. K. Rossiter, Mrs. William Brown, Mrs. Edward Pearson Sholl, Mrs. Robert Dunlap, Mrs. William G. Wilson, Mrs. George B. Fowler and Mrs. Caspar Felteler.

Rubinstein Club Concert.

The Rubinstein Club, under the direction of William R. Chapman, will give a concert at the Waldorf-Astoria on Thursday evening, April 13. The club will have the assistance of the Apollo Quartet and Hans Kronold, the 'cellist. The concert promises to be of the same unusual interest and excellence as the preceding ones. Mr. Chapman has removed from the Madison Avenue Hotel to the Waldorf-Astoria.

The National Conservatory.

THE series of concerts given by the National Conservatory Orchestra this season have been financially, as well as artistically, successful. Next week we will review the fifth concert which took place last evening at Madison Square Hall. The series of concerts will be continued during the season of 1899 and 1900. Prominent soloists have been engaged and several programs arranged.

With a view of enlarging the sphere of usefulness of the Conservatory by placing its unrivaled tuition—unrivaled in respect to completeness and moderate charges—within the reach of many students whom their school duties may engross during the larger part of the year, a summer term has been instituted, to the advantages of which the attention of musical students in out of town colleges, seminaries, &c., and pupils in the enjoyment of a vacation period, is particularly invited.

The summer term begins May 1 and ends August 12. As the usual faculty will be present teachers who are too busy to study during the year will find excellent opportunities of enlarging their repertory and general knowledge. The fifteenth scholastic year begins September 5, 1899, and ends May 1, 1900. The annual entrance examinations will be held as follows:

Singing, September 18 (Monday), from 10 A. M. to 12 M., 2 to 5 P. M., and 8 to 10 P. M. Piano and organ, September 19 (Tuesday), 10 A. M. to 12 M., and 2 to 5 P. M. Violin, viola, 'cello, contrabass, harp and all other orchestral instruments, September 20 (Wednesday), 10 A. M. to 12 M., and 2 to 4 P. M. Children's day, September 23 (Saturday), piano and violin, 9 A. M. to 12 M.

Homer A. Norris.

Homer A. Norris is busy reading final proof of his "Art of Counterpoint." His publishers promise the book the first day of May, and they already have large advance orders. The binding and general arrangement of the matter will be the same as that of "Practical Harmony."

A Popular Contralto.

Mrs. Elizabeth Leonard, the contralto, sang with great success with the Oratorio Society, Saturday night last, Frank Damrosch conducting, and will sing with the Orpheus Society, Tremont, in the near future. Below we quote criticisms upon her recent work in Brooklyn:

The alto solos sung by Mrs. Elizabeth Leonard were a marked feature of the program. Mrs. Leonard's rich, resonant voice sounds particularly well with a full vocal background, such as was afforded by the accompaniment of the society last night.—Brooklyn Times.

Mme. Elizabeth D. Leonard was the soloist last night, and completely won the hearts of her audience by her rich, sympathetic voice and the warmth of her renderings.—Brooklyn Citizen.

Mrs. Elizabeth D. Leonard, who possesses a strong, sweet, sympathetic voice, sang Schumann's "Ich grölle nicht" and Van der Stucken's "Jugendlust" in a manner that won her the enthusiastic applause of the audience.—New Yorker Herald.

Mrs. Elizabeth D. Leonard gave the Gounod-Bach "Ave Maria" with 'cello obligato. Her lovely, sympathetic voice blended beautifully with the instrument. Later on Madame Leonard sang again. Her second number was an aria from "Samson and Delilah," "My Heart at Thy Sweet Voice," which she gave with a luscious quality of tone and a warmth of feeling that charmed her hearers. She was applauded to the echo.—Brooklyn Eagle.

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MRS. ELIZABETH LEONARD, CONTRALTO



MRS. NINA SCHILLING, SOPRANO



MR. RONALD PAUL, TENOR



APRIL 10, 1899.

WISSNER HALL was crowded with music lovers on Monday night, when Miss Florence Terrel gave a piano recital, assisted by Christopher Rothmund, violinist, and Miss L. Rothmund, accompanist. Miss Terrel opened her very interesting program with the Scarlatti-Tausig Sonata in G minor, and at once showed command over her instrument and an artistic and intelligent comprehension of the difficult music. This was further exhibited in a Fantasia in C major, by Schumann, which required and received a rapid facility of touch. Of the same nature was a concert study by Schloetzer, having a rhythm somewhat like a barcarolle, which frequently changed, thus requiring a staccato touch. Miss Terrel's reading of this roused much applause, as did also a dainty caprice by Kline, and Moszkowski's Scherzo Waltz, which gave the pianist opportunity to show brilliant style and excellent technic.

The three favorite Chopin selections followed next: The Nocturne in D flat, the waltz arranged by Rosenthal, and the G minor Ballade. Of these the waltz was played the best, the pianist not seeming to grasp the smooth cantabile of the nocturne. Yet the Rubinstein Barcarolle was gracefully, even tenderly given, and Liszt's transcription of "Hark, Hark, the Lark!" was most satisfying. Her closing number, Alexander Lambert's Tarantelle, was played with astounding vigor, especially when one considers that it came at the end of a long and difficult program.

Miss Terrel excels in brilliant playing, that being evidently most in consonance with her nature at present. The girl seems very young and her youth contrasts oddly with her serene composure and her command of the instrument. She gives unusual promise of becoming a remarkably able player, for her work even now is far and away above the ordinary.

Mr. Rothmund gave a "Romanze Religioso" of his own with a gracefulness of phrasing that won for him an instant and cordial expression of the enjoyment it gave to his listeners. His other number was the Sarasate "Zigeunerweisen," which he played with true gypsy lilt.

Monday evening also the Asacog club of young women, one of the finest clubs in town, gave its annual entertainment at the Assembly Rooms, Academy of Music. The program comprised songs by Miss Estelle Harris, soprano; Allen G. Waterous, baritone; Joseph Pizzarello at the piano, and Miss Beatrice Herford in some new monologues, heard for the first time in Brooklyn. Miss Harris is a young pupil of Miss Thursby's, who is just beginning to be heard in concert. The influence of her teacher is apparent in all she sings; indeed her voice has much the quality of Miss Thursby's. It is sweet, flexible and birdlike (to use a much abused term). Her selections, which were received with much applause, were "Elsa's Dream," "Lohengrin," and a group of three French songs, Recitative and Air, from "Nitra," Howland; "Elegie," Massenet, and "Come, Sweet Morning," an old French song that was wonderfully sweet and just suited to the girlish voice.

Mr. Waterous was heard in the "Bandolero," Stuart; "A Dervish Vigil," Valmore, and "The Chase," Mattei. His songs were well chosen, both for his voice and for the audience. He sings in a manly, vigorous manner, and is refreshingly free from affectation. Mr. Pizzarello's accompaniments were delightful, and, as always, Miss Herford charmed her hearers.

The last concert of the season of the Brooklyn Amateur Musical Club (Harry Rowe Shelley conductor) was held on Tuesday evening at Memorial Hall, and proved a delightful occasion both for music and fashion, while the floral decorations of the pretty stage eclipsed any seen here this Easter season. Timothée Adamowski and Hugo Heinz were the assisting artists, with Isadore Luckstone and Frederick Peachey at the piano. The club numbers were the Brahms "Gypsy Songs"; "In May," Parker; "A Serenade," Horrocks; "Vocalise," Harfager, and four selections arranged by Shelley especially for this club: "The Bee," Godard; "L'Envoi" (Kipling); verses from "In a Persian Garden," Lehmann, and "Mia Picarella," Gomez.

As evidence of the extent to which Kipling is read, it was interesting to observe that all present were so familiar with the lines of "L'Envoi" that none followed the program on which they were printed. These words received a most admirable setting in Mr. Shelley's music, the adagio for the last verse being especially fitting. The song was listened to with earnest attention and received with prolonged applause.

Miss Florence Chatfield and Miss Marion Camp, both members of the club, were the soloists for the "Persian Garden," and their voices chorded excellently. Of Miss Camp's voice I have before spoken. Its velvet quality was more apparent than usual on Tuesday evening. Our older contraltos will have to look to their laurels when this young girl is ready to enter the field.

The club's good work was especially noticeable in the "Vocalise," by Harfager, where careful training showed in every attack and staccato passage. While the club is amateur it keeps to the strictest professional rules as to rehearsals and study.

Mr. Adamowski's three selections were all greatly enjoyed, though the first, the "Scotch Fantasia," Bruch, magnificently played, was rather above the majority of his audience. The "Prize Song" from "Die Meistersinger," arranged by Wilhelm, and "La Ronde des Lutins," Brazzini, the latter with alternate full chords and picking of the strings, a most charming selection and beautifully given, both received many recalls.

Mr. Heinz, who has a full, smooth and rich baritone, sang "Vision Fugitive," Massenet, and a group of three songs—"Drei Wanderer," Hermann; "When I Awake," Ellen Wright, and "Forever Thine," Cantor, giving the love songs with such fervor that lovers listening smiled into each other's eyes.

John Hyatt Brewer had so far recovered from his recent severe illness as to lead the Caecilia Ladies' Vocal Society at the concert on Wednesday evening at Association Hall, the second in the series of choral concerts by local societies which is to close the musical season of the Institute. The society was very fully represented, the singing was pleasing throughout, being marked by balance of the parts, accuracy of attack and beauty of shading. The program was light and made up from the societies' large repertory, so there is nothing new to chronicle. The most important selection was Mr. Brewer's "Sea and the Moon" (with incidental solo by Mrs. Eloise Clarke, a member of the society), which has been heard several times before, but loses nothing by repetition. His beautiful little "Lullaby" was sung as an encore to Sudermann's "Wedding March." Purcell's gracious madrigal "Nymphs and Shepherds," Rubinstein's "Dream," Schubert's "Who Is Sylvia?" the old Russian "Scarlet Sarafan" and Sullivan's "Lost Chord," with Abram Ray Tyler at the organ, complete the chorus numbers. The last roused great enthusiasm. It was taken at a much faster tempo than is usually heard, particularly in the last verse, but this was effective for chorus work, though it would not have been agreeable in a solo.

The soloists were the quartet of the Lafayette Avenue Presbyterian Church, Miss Mary H. Mansfield, soprano;

Mrs. Marion Van Duyn, contralto; Barclay Dunham, tenor, and Hugh E. Williams, bass. Miss Mansfield sang Spickcr's "Shall I Wed Thee?" Helen Hood's "Disappointment," and Chaminade's brilliant "My Heart Sings," giving the last with grace and the abundance of voice it calls for. Mrs. Van Duyn sang "Thy Name," Wood, and Chadwick's "O, Let Night Speak of Me," adding a sweet lullaby as encore. Mr. Dunham sang with warmth of voice a Spanish sonnet by MacPherson, John's "I Love and the World Is Mine," while Mr. Williams sang delightfully "The Rosary" and Tosti's "Spring." The quartet gave Leslie's "Lullaby of Life," not often heard here since it was sung by the old Madrigal Society of pleasant memory. Miss Hildegard Hoffmann is to sing "The Creation" in German this time, with the German Musical Association, Herman Spielter conductor, on April 25.

The Apollo Club is to give an "At Home" to-night at the Pierrepont Assembly Rooms. A. E. B.

Mrs. Ratcliffe-Caperton.

Mrs. Ratcliffe Caperton, having closed a most successful season in New York, will not return to her studio, 138 Fifth Avenue, until October 1. Mrs. Caperton will continue her work at her residence, 408 South Eighteenth street, Philadelphia, and at Ogontz School, until June, when she will go to England and Germany for her vacation.

Mrs. Mina Schilling.

Mrs. Mina Schilling, the soprano, sang with great success with the Philharmonic Society at Montreal last week in Handel's "Samson," in company with Mrs. Jacoby, Evan Williams and Ffrangcon-Davies. Here are two press notices:

It may first be said generally that the society has seldom had a quartet of vocalists of such equal merit. Number after number was performed with an artistic finish and magnetism that added greatly to the enjoyment of the splendid work and to the significance of its production as a musical event. Further each artist was endowed with that nicely adjusted sense of fitness, and gave the true devotional dignity to the work as a whole. This was really one of the great features of the concert, and it is especially gratifying that the society engaged artists who have been trained in the traditions of oratorio music and understand its requirements.—Montreal Daily Star.

Mrs. Schilling is a stranger here. Her voice was beautifully clear and flexible, and under perfect control. She made a great impression with her singing of "With Plaintive Notes" and "Let the Bright Seraphim." The soloists were all capable vocalists.—Montreal Gazette.

Tubbs Summer School.

Busy musicians feel it to be necessary to cut loose from care and labor once a year, and get away to rest and think. All through the year of singing and teaching, the mind turns to the weeks of summer when professional duties must cease. Where can one best spend those weeks? What can be best gained in them. How can one be best fitted for a new year?

A season of rest at the seashore, especially when the resorts bordering on the grand old ocean contain generous amusement, is ideal and practical.

Mr. Tubbs will begin teaching at Allenhurst, Monday, July 3, and close Saturday, September 2—nine weeks. Most pupils remain from four to seven weeks and have daily lessons. Those who can be with Mr. Tubbs only one or two weeks are urged to have their lessons in the first half of July or the last half of August. (The weeks from the middle of July to the middle of August are always crowded.)

Tuition rates will be mailed to any who wish them. Many have already expressed their intention to study this summer, and definite and early registry, stating length of proposed stay, is urged. Former pupils who intend to resume study this summer will be given preference if they register at once. There are always more applicants than Mr. Tubbs can receive, and early attention to correspondence is needed. Address him at 121 West Forty-second street, New York.

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SECOND SECTION

National Edition.

THIRD SECTION.

THE First and Second Sections of THE MUSICAL COURIER, published respectively July 4 and December 7, 1898, represent the most impressive specimens of music journalism ever produced. The success of these editions has been unparalleled and offers the best evidence of the permanency of the movement to give to the world a correct and comprehensive idea of the extent of the musical movement in America—a movement introduced and to be perpetuated by the representative paper, THE MUSICAL COURIER.

These editions will be followed early this year by the Third Section of the National Edition, which will contain great features of permanent literary value, such as are found in the First and Second Sections.

Many of the best known musical people of America not in the first two sections are already enrolled for representation in the Third Section, and all those who desire to be identified with it should send in their applications as soon as possible.

Sections I., II. and III. will be bound in one volume, which can be had for \$5. The price of the First Section is now \$3, and of the Second Section \$1.

A MONTH before the appearance of the Second Section of our National Edition we notified all the local news companies here and throughout the country that their orders should be placed in time and a full complement of copies would be supplied. Therefore all those news companies that failed to place orders large enough need not complain now that they find themselves short and must pay the advance price. We gave ample notice and filled all orders promptly, taking care of the news companies at most distant points first, much to the discomfort of those in proximity and right here in the city.

THE peculiarities of the star system are again illustrated in one direction by the financial disappointment that befell the Melba Company on the Pacific Coast. Melba is the impresario, or impresaria, but no one cared to hear any arias except those which she sang, and the Gadski nights were dead losses. This lesson will, at least, keep the stars out of the managerial field, but it also indicates that one star can no longer keep an opera company afloat. Here in New York that has long since been known, but the country at large is also learning how the case stands.

A CHICAGO musical institution recently offered \$10,000 annual salary to a New York vocal teacher to assume charge of its vocal department, with the additional privilege of private students to enable him increase his income beyond those figures. This offer was a larger one than has ever been made to a European vocal instructor, and it indicates the progress we are making in placing a proper estimate upon our home teachers. The offer was rejected, as the teacher could not leave New York because of his immense clientele in this section of the country. Mr. Oscar Saenger is the teacher in question.

CLASSICAL music at the great department stores is something that no one would ever have predicted. Yet you may go to Wanamaker's, in this city, and hear good singing, piano playing and 'cello playing made by Miss Rosa Gisch, Mr. Fraemcke and Hans Kronold. At the Emporium, in San Francisco, the same sort of concerts are being given. This is getting at the very heart of the masses. Shopping and Chopin are no longer impossible.

WRITING in *Harper's Weekly* of the Castle Square Company's tributary company in Chicago, E. Irenaeus Stevenson remarks:

"The chorus long in training in Chicago is described as likely more than to rival the quality and intelligence of the New York one, and to be full to overflowing with incipient prime donne and primi uomi. One may smile at this possibility; but it is out of just such opportunities for practical study of scores at the beginning of stage work and routine knowledge that our Eastern or Western young men and young women can secure a chance for a career, and are likely to be competent for it. I know of no better normal school, for many musical post-graduates (as well as undergraduates) who will scorn the idea, than hard work in general repertory under a good chorus-master and a good stage manager. It is, or should be, a training honorable in all. Yet no young and unknown singer thinks it too humble."

This is sound advice. The missionary work of the Castle Square Opera Company is of great value. Such work is bound to tell in the end. Let the national spirit prevail. With the American flag flying in the tropics there is no reason why it should not wave over national opera.

SPEAKING of the next season of opera in this city, and advocating new works, the *Sunday World* says:

In some respects Manager Grau is a reckless man—in his salaries, for instance. It might be a good thing if he tried to be daring—in the matter of productions. The experiment is not dangerous, for the subscribers are indifferent and their guarantees are good. The risk is not large. Next season will be a good one for the trial. Let "Sappho" be heard, and "Der Evangeliman," and "Sigurd," and "Salamambo," and "Le Roi d'Ys," "Iris," "Cricket on the Hearth," "Robert the Devil," "Star of the North," "La Sonnambula," &c., &c. Educate the public into systematic opera going. Create a constituency that will be loyal. That should be the policy of a manager who controls the situation—absolutely and completely.

Under the rule of a star combination that has no necessity to increase its repertory, and that finds itself applauded by the public because the daily papers laud its performances to the sky without any reference to the facts, there is no possibility for new productions to be heard. New York was insulted this season by introducing Mancinelli's cheap academic proposition, but new works are impossible under the Grau star system. Next season we are going to hear "Le Cid," because the star, De Reszké, wants it. There is no demand whatever for it beyond the demand naturally to expand the repertory, but "Le Cid" is not a novelty here. It is strictly a one star rhapsody, as Verdi called it, and its revival signifies no progress.

In Boston, which constituted a drawback for lack of support, eleven operas were produced in sixteen evenings and matinees, and among these was Mancinelli's stupid composition, produced to please Eames, the star—setting although she is. Empty houses greeted "Lohengrin," "Tannhäuser," "Walkure" and "Tristan," as the people learned that there was to be no ensemble in these works of Wagner, and they learned it through THE COURIER. Now why do our daily critics not call attention to the radical defects of the operatic system? We cannot expect it from Krehbiel, who is on such terms with the opera aggregation that he cannot offend them with a criticism that has an

aggressive thought. A critic of a daily paper who is trying to engineer a public dinner in behalf of an operatic manager (even if he fails in it) is not the critic who is expected to tell what he knows to be true. It would offend the *amour propre* of his friends in the opera. That is one way for a critic to make himself useless as such—the vanity that impels him to act as a *claqueur* for a manager.

THE make-up man got in his deadly work on the music page of last Sunday's *Times*' supplement. Rosenthal's name appeared, but the face was the face of Alberto Jonas, also a piano virtuoso. So the harm done was not great.

THE Philharmonic Society dates for next season are as follows: Public rehearsals, November 17, December 8, 1899; January 5, January 26, February 16, March 9, March 23 and April 6, 1900. Evening concerts, November 18, December 9, 1899; January 6, January 27, February 17, March 10, March 24 and April 7, 1900.

WE learn that there is to be a lively session at the Philharmonic Society annual election in May. A Franz Schalk party has sprung up like a mushroom over night, but the election of Emil Paur is assured. Schalk in any case—so it is rumored—will attempt to form a permanent orchestra here next season. Misguided man!

DR. W. A. HAMMOND, Surgeon-General, U. S. A., should verify his quotations. Writing in last Sunday's *Herald* of mad genius he quotes that old, tiresome Lombroso-Nordau list, but with one singular variation. Read this and shiver:

"Chopin abandoned his wife because she offered to another man the seat he wanted."

Apart from the remarkable connotation of this sentence, it might be well for Dr. Hammond to learn that Chopin never married.

THE American composer has no cause to complain of his representation at the Fair-Vanderbilt wedding last week. Here is the program of music played:

Overture, Mignon.....	Ambroise Thomas
Album Leaf.....	Frederick Brandeis
Bridal Procession from Lohengrin.....	Wagner
Secret of Love.....	B. O. Klein
Selections from Romeo and Juliet.....	Gounod
Narcissus.....	Nevin
Waltz, In Dreamland.....	De Koven
March, Bride-Elect.....	Sousa
Star Spangled Banner.	

We fancy, with the exception of the three foreign names, the above is about as American as it well can be.

THE *Evening Post* quotes the following:

The London *Daily News* says that Mascheroni's ballad, "For All Eternity," the copyright of which has just been sold by private contract for £2,240, was originally offered to a London music publisher for £10 and was refused. But then the publisher could not, of course, have had the remotest idea that the song would afterward take the fancy of Mme. Patti, who by singing it made its fortune. The incident, however, is by no means without precedent. The late Mr. Boosey refused to buy Michael Maybrick's "Nancy Lee" for a £10 note, though pitying the young composer's evident distress, he laughingly offered to publish it on commission. Mr. Maybrick's share, it is said, during the first year exceeded £2,000, though the composer himself was so doubtful of it that he issued it under the name of "Stephen Adams." That "To Anthea" was sold for £2 2s., and "Kathleen Mavourneen" for £5, are further examples of the musical chances of war. On the other hand, barely one drawing room song in a hundred covers the expenses of printing and publishing.

"Going for a mere song" seems to have lost its significance nowadays. For all eternity, of course, means for a brace of years. The Mascheroni song is silly "rot."

FIVE DOLLARS SUBSCRIPTION.

ON and after April 1, 1899, the annual subscription price of THE MUSICAL COURIER will be Five dollars; foreign, Six dollars.

This applies to all new subscribers.

Old subscribers and all those now on the books as regular subscribers of the paper will be renewed at the old price of Four dollars, but the new subscribers must please send Five dollars for an annual subscription. The large size of THE MUSICAL COURIER, averaging about 60 pages a week, makes it impossible to continue at the old rate, except for renewals of those subscriptions now in existence. For sale at all news stands at 10 cents a copy.

BOSTON OFFICE.

THE Boston office of THE MUSICAL COURIER is now located in Steinert Hall, and is in charge of Miss Emilie Frances Bauer, who has concluded her duties on the Pacific Coast for this paper and will now remain permanently in Boston to take the place of Mrs. A. T. King, who remains with the home office.

Miss Bauer will cover the whole musical field in Boston, and will also be pleased to receive all musical notes from Boston and New England people for publication in this paper.

THE announcement was made in a *Sun* cable dispatch that Siegfried Wagner is betrothed at Vienna to an actress of Munich rejoicing in the uncommon names of Senta Breenaive. So there is something in a name after all. We hope that Mamma Cosima proves amiable. There has been so little marrying and giving in marriage by the Wagner-Liszt tribe that even a betrothal must flutter the dovescotes. *Masselet* Siegfried and Senta, and may the former stop composing and conducting and go back to architecture, or, better still, watch with eagle eye the ticket office at Bayreuth! Cutting coupons is a marked habit of the Liszt-Wagner-Von Bülow-D'Agoult family.

THIS was in the *Troy Times*:

Dr. Waetzold, a learned German scientist, has been making a study of the relations between pianos and nerves, and he announces that young girls who engage in piano practice are almost sure to be afflicted with nervous disorders later on in life. Doubtless the doctor is correct in this view, but the trouble is that he has not gone far enough. If he would pursue his investigations in another direction he would find that piano practice produces nervous disorders not only in those who practice, but in others who are forced to listen, and that the latter suffer in a greater degree than the former.

Yes, and girls who dance too much, girls who wheel too much, girls who read too much, are also nervous later in life. It is merely a question of moderation in all things. As for nervous listeners—well, the world is large and padded cells are in profusion. One whose nerves cannot stand piano practice had better emigrate to Manila or its vicinage. They are too fine for Western life.

A PROPOS of the last program of the Philharmonic Society the *Times* had this to say last Saturday morning:

"The relegation of the orchestra, which is supposed to be the attraction at these concerts, to a position in the dark background was not a cheerful spectacle to those who have the best interests of music in this community closely at heart. The worship of the Personage, especially the singing one, might very profitably be left out of the plans of an organization which is devoted to the performance of orchestral music. But as long as a certain

amount of concession has to be made to the public demand it should be made in moderation, not at wholesale. It seems a tremendous descent from the lofty purpose of the Philharmonic Society to use a Beethoven Symphony as the prelude to an afternoon of glorification of the soloist."

The "Singing Personage" is an excellent denomination for the type of rampant vocal person who obtrudes his or her personality on a classic program to the sorrow and discomfort of the intelligent ones of the audience.

AT last we get the details concerning the future movements of Hans Richter. The London *Daily News* furnishes them. Here they are:

Despite all sorts of contradictory reports in the Viennese papers, Dr. Richter has not afforded his friends in this country the slightest hint of any alteration in his arrangements to leave Vienna for good after the present month. The directors of the Halle concerts, we believe, fully expect him to fulfill his promise to conduct the performances at Manchester and elsewhere next winter, and he has also posted Mr. Vert such minute details concerning his summer and autumn concerts in London, that Mr. Vert himself will sail for New York in order to make certain arrangements there for next season. Dr. Richter will conduct no fewer than six summer concerts at St. James' Hall, namely, on May 15 and 29, and June 5, 12, 19 and 26.

Dr. Richter's real or supposed vacillation in regard to Vienna is no doubt greatly due to the strong influences which have been brought to bear upon him. The personal request of the Emperor Francis Josef and a rise in salary of 50 per cent. must sorely tempt him to remain in the Austrian capital, where he has spent nearly a quarter of a century of his life, and which, also, he had so little thought of leaving that only a few months ago he purchased the freehold of his dwelling house. Personal considerations seem, in fact, to have entered into the present question, although it is only fair to say that Herr Mahler, whom Richter appears to suspect of opposing him, has so far shown himself free from prejudice as personally to propose to the Emperor Richter's increase of salary. Meanwhile the great conductor certainly goes at the end of the month to Spain, and in May he comes to London, proceeding thence to Bayreuth, where, besides directing the rehearsals and performances of "Die Meistersinger," he will, after all, conduct at any rate the first cycle of "Der Ring des Nibelungen."

We will believe when we see Richter that he is really in America. He is known to be averse, like Liszt, like Wagner, to long sea voyages. Narcisse Vert, his manager, who was here a few days last week, said before sailing last Saturday that it was an open question if Richter would go to Manchester.

THE Perosi "boom" is exciting considerable critical controversy abroad. From the Vienna letter of the London *Musical Standard* we extract the following item concerning the music of the young ecclesiastic:

"Don Lorenzo Perosi is a diligent young man, for at the age of twenty-seven he has already written twenty-five masses and some oratorios. If puffing and fame were identical, the Italian monk would be a great celebrity. The public attention was drawn to him just as it is wont to be drawn to the latest circus artist. The result was a financial success (of which one must be glad, as the proceeds went to the Consumption Hospital at Alland, near Vienna), but perhaps detrimental to his real fame, for people went expecting nothing less than a new Händel and a work of grand dimensions with magnificent wonder compelling effects, whereas the "Risurrezione di Lazzaro" is very unpretentious, seeming rather to avoid than seek effect. In Perosi's work we heard many a voice from that of Schütz down to Brahms, but the one voice we desired to hear because it would have been strange to us was nowhere audible—Perosi's own voice. Palestrina's *a capella* style is blended with Wagner's manner, Händel and Liszt are made to shake hands. The young Italian throughout shows eclecticism, but no originality; quite in the Bayreuth master's style, he makes the orchestra independent and not a mere accompaniment of the vocal parts. The Italian soloists, except the baritone, Silla Carobbi,

who was respectable, were extremely bad; Frau Baronsfeld, who had a very small part, was good. The performance, under Mahler's direction, was most excellent. There is no doubt disappointment was the feeling with which the vast majority left the hall. As someone suggests, this oratorio is better fitted for performance in the refectory of a large convent by the monks with boy trebles before invited guests than in a modern concert hall."

THE *Jewish Ledger*, of New Orleans, prints an article by Cantor Julius Braunfeld on "Jewish Musicians." It is good as far as it goes, but it doesn't go far enough. The names of Max Bruch, Ignaz Brüll, Karl Goldmark, Halévy, Hiller, Joachim, Jadassohn, Joseffy, Levi, Mendelssohn, Moscheles, Meyerbeer, Moszkowski, Offenbach, David Popper, De Pachmann—whose real name is Bachmann—Remenyi, Rosenhain, Rubinstein, Rosenthal, Karl Tausig and Wieniawski are given. Why not Bizet, Brahms, Saint-Saëns, Thalberg, Heller, Kalkbrenner, John Field, the pianist; Leopold Damrosch, Leopold De Meyer, Max Bendix, Nicolas Rubinstein, Rossini, Vieuxtemps—who had, like Saint-Saëns, Hebraic blood in his veins—Emmanuel Chabrier, Schulhoff, Herman Cohen, Liszt's pet pupil; J. B. Cramer, Felicien David, Davidoff, David, the violinist and friend of Mendelssohn; Gottschalk, the pianist; Heinrich Herz, Hummel, the Patti family, who have a strong admixture of Jewish blood; Paderewski, Fanny Bloomfield-Zeisler, the De Reszkés (?), Alberto Jonás, Cesar Franck, and perhaps Richard Wagner, and many, many others, too numerous to mention.

WANTED, INFORMATION.

AT present there are probably about 2,500 American pupils studying abroad. There have been about this same number of students rushing to foreign lands for years past, and the question has arisen, "Where are they; what becomes of them?" All through the West, North, South and East every city or town has the greatest singer, violinist or pianist in the world, but these wonderful beings are never heard of beyond a radius of 100 miles. These celebrities are all pupils of some pompous foreign teacher or other, and seldom can do more than reiterate that fact.

This accounts for a few dozen of those who "went abroad." Where are the rest? Suppose New York sends fifty students to Europe annually; this means that fifty sources of revenue will be taken from New York teachers, dressmakers, butchers, bakers, music and book stores and the street car system. The pupils remain sometimes for four years—then what? Will New York have returned to her fifty brilliant, self-supporting artists, or fifty conceited, superficial anomalies, who are only able to say on all occasions, "We were pupils of So-and-so." What has become of the thousands of students who flocked to Europe four years ago for a thorough training? Out of the number, what great singer, pianist or violinist has ever been given back to us? Does it average 2 to 2,000 students? What a ridiculous arrangement it is! We send our gifted youngsters to Europe at a great expense to this country. Upon their return prepared to do fully as well as the average foreign student who has graduated we promptly tell them: "Not much! Who wants to hear you? You're an American." Then we embrace with enthusiasm any complete fake Europe has refused further to support; we fête him, our women make love to him, the men give him most artistically drawn checks, and all the while the American pupil is sinking more and more into the background.

Occasionally it transpires that some young vocalist makes more than a local reputation, and with the proceeds of many fairly profitable engagements

she rushes over to Europe in response to the general advice of her good friends. After a stay of a year and a half she returns. It is not too strong a statement to make that nine out of every ten such cases return with seriously impaired vocal organs, all originality sapped from their singing and action.

There are as many gifted pianists and violinists ruined in Europe as singers, which seems an exaggerated statement to make, in view of the army of afflicted vocalists which lands annually on America's shore; that very army concerning whose ultimate destiny we are making all these inquiries. Do they spread through the land and endeavor to support themselves by teaching, when they are not fit to teach?

They surely cannot make a living by writing criticisms for the daily papers, for there would be about 300 returned pupils to one paper. Do they marry and drag out a dreary, dissatisfied, ambition-starved life, thinking of the money and time they have wasted endeavoring to become that for which nature, even in her most frantic moods, never intended them to be? It is useless to speculate upon this subject, but it furnishes much food for reflection. Once more, what becomes of 999 out of every 1,000 pupils who go abroad to study?

FOR A NATIONAL OPERA.

A MEMORIAL was recently sent to the County Council of London in favor of permanently establishing in that city a national opera. Professor Villiers Stanford, the well-known composer, wrote a letter in favor of the scheme to the *London Times* in which he called attention to several startling facts. "England is the only great country in Europe which does not possess such an institution. All European countries look upon dramatic music of high class as an essential factor in the refinement and cultivation of the people." Professor Stanford asks for £150,000 for the establishment of an opera house, and believes that to start with this the public would gladly co-operate. He asks how often does London hear Gluck, Mozart, Beethoven, Weber or Auber. And then the native British composer who is "snowed" under by foreign composer, he might have an opportunity of demonstrating his ability. At least he would get a hearing; at least native born singers would get a hearing, and employment given to numerous persons. The prices could be within the reach of all, "Covent Garden opera prices meaning closed doors for the bulk of people." The language sung to be English, the grand tongue of Milton, Shakespeare, Keats and Shelley.

Now, doesn't it all sound singularly like our own case? As Mr. Runciman says, there have been no great British composers since Purcell, because the Italian and German overran England and crushed native talent.

How about America? Young as is this country politically, the same condition of affairs prevail as in Great Britain. What chance has the American composer, the American singer, the American instrumentalist? We long for opera sung in the vernacular, yet when Mrs. Jeannette M. Thurber offered it on a superior scale the enterprise had the life crushed out of it by foreign organizations on a basis against which it was hopeless to compete. We can never hope for a national opera until the worship of foreign singers, foreign composers, foreign schemes of all sorts is stamped out. Suppose the million dollars—in round numbers, the sum spent by the American public in foreign opera this season—had gone toward the foundation of a national opera, what permanent results we might now be enjoying! As it is, all the money disappears, being carted away to be spent in Europe by Europeans. Grand opera in New York is a deliberate slap in the face at our most valued and patriotic sentiment and institutions. One million dollars would found a great permanent orchestra; one

million dollars would found a great school of national opera, the musical value of which would be practically incalculable.

Think of England being in musical darkness for the past 300 years simply because of foreign aggrandizement! What chance has the British composer had? None. Why? Because competition with the foreign horde was and is impossible. What chance has the American musician? One chance, and one only. Revolt all along the line; refuse to encourage the foreign operatic mushroom and then will follow the dawn of a glorious artistic independence. But unless that is done our condition will be worse than England's, and then heaven help the native-born musician! Far better study the noble art of plumbing than harmony. The foreign rats will swarm all over the musical ship.

MANAGER, COVENT GARDEN.

ON another page will be found the prospectus of the Grand Opera Syndicate, Limited, London, W. C., of which Mr. Maurice Grau is managing director. The whole scheme is rather diminutive from the American viewpoint, the expense of opera being much less in London than here, because the stars charge so much less. De Reszké gets \$2,200 a night here; in London he sings for \$1,000—£200. (On the Continent for \$200—1,000 francs, although he never has sung in Germany or the Netherlands and only occasionally in Paris, where the prices are still lower.) Eames and Nordica get about \$300 to \$400 a night in London; here they get \$600 to \$800. Hence the small capitalization of the London scheme, which also offers very little opportunity for Mr. Grau, as he gets a salary of about \$4,000 to do the work of managing director.

It is for this reason, probably, that the manager of the Covent Garden, London, England, Grand Opera is to receive a benefit at the Metropolitan Opera House, New York. We are not aware whether his London associates, the Earl de Grey, Lord Farquhar, Messrs. Coutts & Co., the bankers, and Lady de Grey know anything about the nature of American benefit performances, but they are usually given under a prearranged contract as part of a business scheme, or they are given to poor, broken-down singers, actors, families of poverty-stricken doorkeepers or stage hands that died suddenly of the mumps or some similar theatrical disease. The contracts of the musicians engaged at the Metropolitan Opera House stipulate that they must give their services free to one benefit performance. This looks, then, as if it was a prearranged business scheme. But then Mr. Grau reports that the company made money, and a dividend is about to be declared. If so, why exact this work out of the musicians? The union should not permit such an imposition.

What is of great interest, however, is the impression of the benefit given to the manager of the Covent Garden Opera upon the Lords, Ladies and other members of British society. The manager of the Covent Garden Opera makes a large profit on his New York enterprise, and he gets a salary for his work as managing director in London, and yet it is asked that the people of New York should come with their dollars to give him a benefit at the Metropolitan Opera House on an occasion when many people who are earning all they receive honestly are expected to give him their services free of charge, just as if he were in need of the cash for urgent reasons.

If such a thing were really possible, if a benefit is earnestly projected by some of Mr. Grau's friends, is it not really time to call it off, just as the dinner of Mr. Krebhiel was called off? How will Mr. Grau stand before London society with this insignia of beggary pinned to his lapel? Mr. Grau did not care for the dinner; Mr. Grau does not wish a benefit. No successful financial operator desires

a benefit, for it constitutes at once a reflection upon his financial standing; it besmirches the financial status. Mr. Grau is not asking for a benefit, nor can the managing director of the Covent Garden, London, Opera House accept what is usually given in America to the invalid actor, Patsy Rooney, or the sick children of Mrs. Molloy, who cleans the green room of Sam Jack's Opera House, or similar mendicants. That will never do; no. Mr. Grau, the manager of the Grau Opera Company, and the managing director of the Covent Garden, London, England, Grand Opera, needs no benefit. He has had all the benefits that can appropriately be received by any stranger in the midst of us, and he will not associate his name with begging, nor will he make it appear that Grand Opera under foreign auspices is, after all, even after a successful season, a common bunco scheme, organized to get at any opportunity a few thousand American dollars on false pretenses. The managing director of the Covent Garden, London, England, Opera is too intelligent a man to permit his name to be used for such a diaphanous piece of very ordinary trickery.

JOSEFFY WILL PLAY HERE.

THE news that Rafael Joseffy has at last consented to give a single piano recital April 27, at Carnegie Hall, will overjoy his many admirers in this city. The little giant of the keyboard is giving a limited number of recitals this spring, and it was feared at first that he would not appear in New York. His recent successful recital at New Haven must have cheered this modest artist. He is still the unique Joseffy, the solitary pianist alive who preserves the traditions of the great Karl Tausig. In a day of brutal brilliancies and attempts to transcend the limits of the keyboard Joseffy, an idealist in his art, refuses to be swept away by main-traveled currents.

His program reflects his exquisite taste in arranging a recital. It begins with the F minor Brahms Sonata—he set the fashion here for this sonata, having played the andante at a Thomas concert two years ago—two Schubert-Liszt songs, the great fourth Ballade in F minor, a mazurka by Chopin, and an etude by Henselt in B flat minor, a nocture and menuet by Rubinstein, Liszt's Ballade—presumably in B minor—and in conclusion Tchaikowsky's Sonata in G, a work never heard in concert in this city. It has been reviewed in THE MUSICAL COURIER, and is a highly characteristic, highly colored specimen of Tchaikowsky's genius. This program we submit as being novel and entertaining. Joseffy will be assured of a big house and a warm reception. His public appearances are all too rare.

MR. GRAU NOT HUNGRY.

THE dinner which Mr. Krehbiel planned for Maurice Grau has been rejected by that gentleman after a careful perusal of the arguments THE COURIER brought to bear against it. The support of it by the whole press could not convince Mr. Grau that it would be wise to reject our advice, and he has therefore concluded to follow the dictates of good, common sense. After all, Mr. Grau is not hungry; not hungry for a public dinner that would represent a kind of apology for not doing what he really desires to do.

Neither Mr. Krehbiel, as a public critic, supposed to hold aloof from all association with the institutions he is expected to criticize, nor Jean de Reszké, a member of Mr. Grau's company, acted with good taste when they became the sponsors of this proposed tax upon a large number of people who could not have afforded to refuse the subscription to a Grau dinner. Mr. de Reszké should be satisfied with the \$3,000 a night he and his brother get here in America, and Mr. Krehbiel should see to it that the miserable polyglot performances at the Metro-

politan Opera House are thoroughly analyzed instead of permitting the insult to our musical intelligence to be repeated *ad infinitum* and *ad nauseam*. This system of mutual admiration, continued at the expense of our national culture, should be ended, and some appeal should be made to conscience and to duty and to art, and to our own future as a musical nation. Reform of the orchestra, reform of the chorus, reform of the mise-en-scène, reform in rehearsals, reform in repertory, reform in the system, should be preached instead of devoting the time and the space of a daily paper to a pernicious activity erected upon a sickening sycophancy.

PIANO RECITAL PROGRAMS.

ELSEWHERE we quoted the program of the forthcoming Joseffy recital, not as an ideal specimen, but as illustrative of the pianist's taste and culture. It is especially selected by him as reflecting his idiosyncrasies—in a word, the pianist suits the program. Too many artists make up a conventional program because they think they must not because the selections suit them. Rubinstein was sometimes very careless in his programs. He was so omnivorous that he often gave his hearers a jumble of styles. Yet, when he took his time in arrangement, the result was very fitting. His seven historical programs are classic in their make-up. Franz Rummel was another pianist who was all-embracing in his selections. Von Bülow overdid the sonatas of Beethoven, and set a most pernicious fashion. Since his death the last five sonatas of the master have been hurled at us by ambitious pianists, and often with unhappy consequences. Emil Sauer is an artist who is happy in his combinations. The approaching recitals of Teresa Carreño show a due appreciation of what suits the individual taste and style of this great artist. Madeline Schiller has compiled two capital and appropriate programs, and Rosenthal—Rosenthal plays everything well. But even Rosenthal is heard to better advantage in certain numbers. No single pianist may attempt with impunity all styles. Liszt did, but if Liszt were in the pianistic arena today we doubt if he would be king of the others. The standard is vastly elevated since his time. De Pachmann should stick to Chopin—not all of Chopin—and to Henselt; d'Albert to Bach, Beethoven and Brahms; Busoni to Bach, Beethoven and Liszt. It is a wise pianist who knows his own limitations, and it was Goethe who shrewdly remarked that by their limitations we recognize men of genius.

Concert at St. Luke's Hospital.

A COMPLIMENTARY concert was tendered to the nurses in the training school attached to St. Luke's Hospital, Cathedral Heights, Saturday evening, April 8, in the parlors of the Vanderbilt Pavilion. Among the artists who kindly volunteered were Edward O'Mahony, the well-known basso, who sang "The Mighty Deep," by Jude, and Hatton's "Simon the Cellarer" with masterly style and humor; Mlle. Henriette Corradi, who gave with the charm of finished vocalization French songs by Gounod, Massenet and Chaminade; Mrs. Louise C. Johnston, who sang two ballads with a fresh well trained soprano voice; George A. Fleming, who won a well merited encore after Granier's "Easter Song"; T. S. Hanson, who sang Van de Water's "Elaine," and a duet with Mlle. Corradi. There were admirable piano solos by Frank Treat Southwick and Mlle. Berthe Pemberton in Chopin, Bach, Mendelssohn and Liszt selections.

One of the hits of the evening was made by Miss Saidee Vere Milne, who may be justly termed the feminine Grossmith, her mimicry of the mandolin and burlesque of soloists and instruments in her inimitable "Countryman at the Oratorio," fairly convulsing the audience. The artists seemed to derive inspiration from the radiant faces of the white capped listeners that bespoke their enjoyment of the program, which was arranged by Mrs. Ada Crisp.

Toronto Manager Here.

I. E. Suckling, manager of Massey Hall, Toronto, and a gentleman who is intensely interested in music in Canada, was in town last week.



APRIL.

Ah, who is this with twinkling feet,
With glad young eyes and laughter sweet,
Who tosses back her strong, wild hair,
And saucy kisses flings to Care,
The while she laughs at her? Beware—
You who this winsome maiden meet!

She dances on a daisied throne,
About her waist a slender zone
Of dandelion's gold; her eyes
Are softer than the summer skies,
And blue as violets; and lies
A tearful laughter in her tone.

She reaches dimpled arms and bare;
Her breath is sweet as wild rose air;
She sighs, she smiles, she glances down,
Her brows meet in a sudden frown;
She laughs; then tears the violets down—
If you should meet her—ah, beware!

—ELLA HIGGINSON.

HERE are two stories. I have never seen them in print. Brother "Pianola" Chilton told me the first. Rudyard Kipling invited an English friend to breakfast here. Fish-cakes were served. A dubious look settled upon the impassive face of the guest. Then he burst forth, after he had tasted: "I say, Kipling, isn't there something *dead* in this bun?"

* * *

The second story was told me in strict confidence by Charles Frederick Nirdlinger, the well-known dramatic critic. He wished to print it himself. This was a year ago. Having patiently awaited the appearance of the anecdote, I tell it now with due apologies to Mr. Nirdlinger: You all know James Creelman, the war correspondent and newspaperman-at-large. Creelman was in London five years ago, and meeting George Moore, the novelist, engaged him in conversation. I think Creelman at the time was securing writers for the *Cosmopolitan*. Moore hinted that he would write something. Creelman gently shook his head.

"You see, Moore, we are only engaging well-known men; men in the eye of the public at this time." Moore looked pensive. The next day, to use his own phrase, Creelman felt like kicking himself off the island. He discovered that George Moore and his novel "Esther Waters" were town talk. This is a true tale.

* * *

My Easter reading, among other things, embraced two remarkable volumes devoted to music, both written by Englishmen, yet as various as if produced in Italy and Germany, instead of in London, and by the Unicorn Press. One is called "Old Scores and New Readings," by John F. Runciman, and the other "The Fringe of an Art"—delightful title!—by Vernon Blackburn. The former is music critic of the *Saturday Review*, the latter music critic of the *Pall Mall Gazette*. Both men write what is called "the new criticism." The personal note sounds clear and puissant.

Mr. Runciman is a born fighter, a mighty man of libels. He has stirred up the slumbering British musical creature, and the stirring thereof has not been a pleasant one. It has frequently suggested the pointed prod of a healthy shod shoe. In his dedicatory preface to Frank Harris—formerly editor of the *Saturday Review*—Mr. Runciman sounds the keynote of what he considers sound criticism of music. He says: "If criticism is to be written at all, it must be written with a view of giving us new sensations and emotions and thoughts; it must open a new world to our view, the world

created by the energy and temperament of the man who writes it."

Mr. Runciman then proceeds to talk in the most vigorous Saxon about a lot of interesting themes. His is a robust voice; his is a robust idealism. It is a mistake to suppose him a blind disciple of George Shaw. This gentleman stands on his own critical legs, and has even had the temerariousness to cry "Pooh-pooh" in the face of Mr. Shaw's pet Wagner theories. Mr. Runciman writes strong, ruddy-fibred English, and has an ear for prose cadence—not Mr. Blackburn's, but yet an ear that hears the music of the phrase. He must be a young man, he is so impertinently iconoclastic. His essay on Henry Purcell contains some fine things. I never heard but one song of Purcell's, and that reeked with overwhelming pathos, so I can't tell if Mr. Runciman's claim for England's "last great musician" is a just one. He puts Purcell aloft with the great gods. His Händel worship is magnificent. As the Handelian architecture seems hollow lath, plaster and stucco to me, again I can't argue on the subject, not to mention the fact that we have never heard Händel properly sung in New York. But when I hear Mr. Runciman declare that Händel is the greatest man that ever lived, I prick up my ears and wonder, wonder deeply. His Bach admiration is solid, and of Mozart he writes in letters of fire and gold. I agree with him that Verdi is over-rated, and his mauling of Wagner is beautiful—simply beautiful. He is one with Nietzsche in declaring "Parsifal" an immoral work, immoral because it denies life.

I wonder what George Moore said when he read this "Parsifal" essay in the *Saturday*?

The essays that most please are "Tristan" and "Siegfried." Tchaikowsky gets his dues, while poor old Brahms is dismissed with Finckian courtesy. Dvorák is pronounced "brainless," and for the most part this is true—he has written much brainless music. Weber, Schubert, Italian opera, Haydn, Bayreuth—he hits out from the shoulder in this particular essay—and Lamoureux are discussed with a naked and engaging frankness. He makes a strong plea, and a satisfactory one, for the "St. John" Passion music of Bach. Mr. Runciman fears no one, neither gods nor devils, and there is vitality and freshness in his book. He must have trod heavily on Philistine feet, but he doesn't seem to care. His working philosophy of life is the reverse of Schopenhauerian, of the silly pessimist. He is a practical musician and dearly loves a "muss" with a fellow critic. He must have Irish blood in his veins, else why that critical chip poised so constantly, yet so aggressively, on his shoulder?

Of totally different quality is Mr. Blackburn and "The Fringe of an Art." His book savors Latin. There is a sweetness, a rich fullness and delicate fall to his phrasing that bespeaks a feeling for the modern Latin—the Gaul across the salty channel. Here we get no reverberations of the resonant Runciman voice, a voice that may be heard at a great distance. Mr. Blackburn is rather gentle, rather feminine in his assertiveness. He is, however, quite firmly fixed in his notions, but never raises his voice. His prose style is charming. He talks of modernity in music—the capital essay of the volume—Arrigo Boito—this is a subtle study—Calvé, Rossini, Victor Maurel—giving that great artist his just due—"Don Giovanni"—*bravo*, Mr. Blackburn!—"Otello," rather overdone for me—Tchaikowsky, excellently handled—"Parsifal," interesting as affording the spectacle of another temperamental view of a subject so cavalierly handled by Mr. Runciman. Mr. Blackburn is first literary and then musical. The manner in which he writes of Dr. Charles Burney proves this. He appreciates the peculiar and fantastic quality of Berlioz and speaks with genuine affection of Gounod. Both these books should be issued by an American publisher. Imported they

are too expensive for most musical people. They are sound and lovely contributions to the criticism of a lovely art. Mr. Blackburn is the dreamer of the twain, Mr. Runciman the critic militant. Both men have accomplished much in the stagnant fen of English music.

Emil Sauer, in last week's number of the *Independent*, in the course of an article on "The Color Value in Music," writes:

"I may truly say that I have found an inspiration in art that has greatly aided my music, and that there is not an art gallery in all Europe that I have not seen and that I do not love. I believe that I have learned more from painting and the study of it than I derived even from Nicolai Rubinstein, great as is my debt to him.

"There seems to me ever to be a harmony between art and music, and I worship at the shrine of Velasquez, who appeals to me as the greatest of painters, especially in the matter of color, and the two that come after him in the order of merit are Titian and Rembrandt. Velasquez teaches me much. When I look at one of his pictures, as I have done in Madrid, and see there ten thousand shades of black and gray, he shows me as nothing else can the possibilities of color significance and gradation, and it thus becomes possible for me to apply something of the same color grades to music, and in the interpretation of it to give to music a color value that it were impossible to obtain otherwise."

One day the well-known classical playwright M. Empis was reading a new piece to the committee of the Comédie Française, when one of the members fell fast asleep. M. Empis objected to M. Samson voting on his work. "M. Samson," said the dramatist, "was snoring during at least one act, which is, perhaps, the best; hence he is scarcely justified in giving an opinion." "In the first place, M. Empis," replied the actor thus incriminated, "I was not snoring, but merely sleeping aloud; in the second place, sleep may also be an opinion."

The late Aubrey Beardsley, A. Symons says, would rather have been a great writer than a great artist. He was neither, of course, though he had much talent as a draftsman, and made desperate, if desultory, efforts to become an author. When he had, upon occasion, to fill up a form of admission to some library to which his friend was introducing him, he insisted on describing himself as a "man of letters." He left no prose, Mr. Symons reminds us, "except that fragment of a story ('Under the Hill'), and in verse only the three pieces published in the *Savoy*. Here, too, he was terribly anxious to excel, and his patience over a medium so unfamiliar, and hence so difficult, to him as verse, was infinite. We spent two whole days on the grassy ramparts of the old castle at Arques-la-Bataille, near Dieppe, I working at something or other in one part, he working at 'The Three Musicians' in another. The eight stanzas of that amusing piece of verse are really, in their own way, a tour de force. By sheer power of will, by deliberately saying to himself 'I will write a poem,' and by working with such strenuous application that at last a certain result, the kind of result he had willed, did really come about; he succeeded in doing what he had certainly no natural aptitude for doing."

W. S. Gilbert was once at a social gathering in the house of a rich but ignorant woman, who posed as a patron of music. The hostess asked the cynical Scotchman: "And what is Bach doing now? Is he composing anything?" "No, madam," was the grave reply, "he is just now decomposing."

It's old, but never dead, is this joke; just like Bach's music.

The London *Chronicle* states that a well-known firm of London music publishers received a few days ago a letter from the organist of a church in New London, Conn., preferring the following request: "Would you kindly inform me how a letter will reach Mr. Ben Jonson, author of song words, 'Drink to Me Only With Thine Eyes'?"

Harriet L. Levy wrote a clever sketch for the *Argonaut*, called "When the Truth is Told." Here it is:

San Francisco (in a shrill whisper)—Have they gone?

The Press—Yes.

San Francisco—All of them?

The Press—All.

San Francisco—Ellis?

The Press—Yes.

San Francisco—And the agents?

The Press—Yes.

San Francisco—And Melba, and Gadski, and everybody?

The Press—All of them.

San Francisco (heaving a deep sigh)—Ah!

The Press—You don't seem sorry.

San Francisco—Oh, it was awful!

The Press—Not the opera?

San Francisco—No, the strain, the ecstasy—I couldn't have stood it another night. I'm dead.

The Press—The strain?

San Francisco—Yes, trying to live up to all the raptures you said I was feeling. Ye gods, such feats as I have been performing! "Sitting breathless" on Tuesday, and "lying prostrate" on Wednesday, "lifted from my chair" on Thursday, and "electrified" on Friday—do you wonder that I am a nervous wreck on Sunday? Such descriptions!

The Press—They were rather neat. Did you see that one in Tuesday's—

San Francisco—Tuesday? Did the applause discharge like musketry on Tuesday, or was that the time that half of me was shouting "bis! bis!" (I never heard the word before in my life) while the other half was hurling encores? I get things mixed. Let me see. Tuesday? Oh, of course. I know now—Tuesday was the apoplexy night.

The Press—The what?

San Francisco—The apoplexy night; when the house throbbed and the aisles congested. Wasn't it?

The Press—Oh, well, if that's your appreciation of art! I dare say you didn't care for the opera, either.

San Francisco—Did you?

The Press—Certainly. I thought the performance most creditable.

San Francisco—Creditable! That's just it. They were all creditable, and conscientious, and artistic, and all the other things that don't make the shivers run up and down your spine, and don't make you wish that you were a corsage bouquet so that you might fling yourself upon the stage.

The Press—You went?

San Francisco—Of course I went. To begin with, I was music hungry, and then I could see my fate if I didn't go. I had to make a record if I expected to hear De Reszké next year. (Confidentially.) I'm going to ask you something.

The Press—Well?

San Francisco—Will you tell me the truth?

The Press—Why not?

San Francisco—Well, then, aren't you glad it's all over?

The Press—Why, no.

San Francisco—Not a teeny, weeny bit?

The Press—Not at all. I have two adjectives in stock that I haven't touched yet.

San Francisco (drawing her chair closer)—Tell me, did you think Melba so terribly great?

The Press (transfigured)—Melba! The most luminant thing in fascinating diablerie we have ever

seen. Such carmine tints! Such a colossal temperament! As Carmen—

San Francisco—You are getting things muddled—that's De Lussan.

The Press—Ah, so it is! Let me see—what did I think of Melba? Oh, yes; I have it. The most phenomenal lyrical soprano upon the stage. What faultless intonation—what coloratura. Never—

San Francisco—No, no, no! That's not what I want at all—nothing professional. Don't you see, it's all over now? You don't have to any more. They're all far away by this time. That's why I'm asking you—did you really think it all so extraordinary?

The Press—Never in the history of the opera has there been gathered into one organization such a constellation of stars. The leader—a magic wand; the stage manager—

San Francisco—Stop; please stop! I see that you don't understand me yet. Now, this is what I mean: Suppose that you were some poor beggar of a musician who had denied himself all sorts of luxuries, and saved his nickels just for this opera, and suppose that you had paid \$5 admission, and—

The Press—What! Me pay \$5 admission! Five dollars to see a Tivoli performance of "I Pagliacci"! Five dollars to hear "La Bohème" without a tenor! Five dollars to drag through that dreary night of "Faust"! Five dollars! Frisco, dear girl, you're nutty!

* * *

There is more truth and wit than poetry in that last paragraph.

Mme. Ogden-Crane's Musicales.

MADAME OGDEN-CRANE gave a pupils' musicale at her studio, 3 East Fourteenth street, last Thursday afternoon. Her rooms were crowded to overflowing with interested listeners.

The program opened with a piano solo by Mrs. Gertrude McCowan, followed by a ladies' trio, "Dance Song," incidental solo by Anna Toohey. Miss Anna Toohey sang a soprano solo, "Sweetheart." This was her first appearance. Miss Toohey has a beautiful voice of high range. With careful study she will make a very fine singer. Soprano solo, "Ava Maria," sung by Miss Nora Hickey, displayed a voice of dramatic and sympathetic power; she is evidently an earnest student. This was her first appearance. Mrs. McCowan's solo, "Hast Thou a Heart?" was sung most acceptably, she having a high musical voice of lyric quality. Miss Edith Shafer sang "Memory" with style and expression, showing improvement at every appearance. Contralto solo by Mrs. Mary Cleveland, "Dying Rose," displayed a great deal of feeling and pathos; her lower tones are rich and upper register very musical. Tenor solo, "Thou Art Like a Flower," was sung by John W. Marten; he has an agreeable voice of clearness and sang with much sympathy.

By request Madame Crane sang the "Lost Chord" in her usual artistic style. The duet "When Morning Light Is Beaming" was sung by Madame Ogden-Crane and Miss Georgiana Burhans with hearty approval.

The pupils all show careful training and correct method, singing with ease and no apparent effort. Numbers of Madame Crane's pupils have accepted church engagements this spring.

Sembrich and the Festival.

Marcella Sembrich has been engaged for the Maine Festival in October. That kills off the engagement of at least a half dozen American singers. We seem determined to commit hari-kari, so far as the musical life is concerned.

Mr. Rosenthal Writes.

Editors The Musical Courier:

AN old Arabian proverb says: "If you tell a lie, tell it often, then people will surely believe you." Has Mr. Henderson a drop of Arabian blood in his veins? He again and again assures his readers that his original judgment of me has again been confirmed, and, besides, that such judgment has always been fixed and at no time fluctuated the slightest bit. Great critics of course never change their judgment.

So far I have been too polite to contradict Mr. Henderson; but since his new confirmation of his old judgment of me in Sunday's issue of the New York Times I can no longer deny to myself the right of criticising my critic. In doing so I propose to act in an unprejudiced manner and will let his own words pass en revue. "Henderson v. Henderson" is the motto, the battle-cry reads "Consistency in ignorance":

OPINIONS ON ROSENTHAL.

By W. J. HENDERSON.

Special to New York Times, after first appearance in Boston, November 10, 1898.

Technic most wonderful heard here in years; if not most perfect ever heard. It combines all gradations of shade from the most delicate pianissimo to the most powerful fortissimo.

New York Times, November 21, 1898.

Wholly lacking in repose, without which no serious art work is possible. * * * His playing of some phrases is best described as "jerky." * * * Want of repose is best demonstrated by his erratic readings. * * * Erratic reading was most noticeable in the Schumann "Carneval." * * * Played the "Valse Allemande" with a ridiculously affected "tempo rubato," which utterly deprived it of character. * * * He fairly burlesqued the quiet humor of the march of the "Davidsbuechler." * * * His Chopin work was equally uneven. * * * In the Nocturne singing quality of tone especially commendable.

New York Times, Sunday, November 25, 1898.

CHOIR FIRST PIANO CONCERT. SYMPHONY CONCERT.

This concerto was the severest test yet to which his powers have been put, and he emerged from the trial triumphant. * * * It is a deep satisfaction to record the fact that his performance last night was absolutely free from these faults, and this can only be attributed to his appreciation of the composition was that of a true interpreter. He penetrated to the soul of the concerto, and knew how to lay it bare to his hearers. His exposition of the themes was matchless in its justice and its eloquence. His treatment of the involved passages was vital with the utmost delicacy of feeling, couched in a tone that was absolutely caressing. His color was as soft as September haze, and warm as June sunset. His touch was as sweet and as moist as dew. And his technical brilliancy was completely subordinated to a faithful rendering of the composer's poetry. Not only in the adagio, which wells out with thoughts too deep for words, but in the heart searching allegro and that radiant rondo which only an immortal tone poet, filled full from heart to brain with the sacred fire of inspiration, could have written, was Rosenthal's playing that of a master. * * * Whatever faults we may have discerned in this pianist's previous performances are willing to attribute them now to error of judgment, rather than a want of genuine musical feeling on the part of Herr Rosenthal. After such a noble interpretation as that of last evening there can be no longer any hesitation in according to him a proud position in the front rank of great pianists. * * * Received five recalls from a large and delighted audience.

New York Times, December 5, 1898.

Under the hand of Rosenthal the tinsel of the Liszt music gleams with the lustre which ordinary players cannot impart to the Twelfth Rhapsody. * * * It is only a corpse; there is no soul in it, but Rosenthal galvanizes it into the most overwhelming dance of death that was ever heard. * * * He almost coaxed genuine feeling out of such heartless musical coquetry as the Liszt Valse. * * * In the Brahms Variations, some part all but impossible of execution, as some pianists have said, yet Rosenthal played them not only with absolute accuracy, but with superb abandon and power. * * * His skill in the Variations was colossal. In the E flat Sonata, No. 3, by Beethoven. * * * "Absence of affectation." * * * Presenting the themes and their developments in a thoroughly intelligent style. * * * It was a manly, straightforward, honest and thoughtful interpretation. * * * by one who is not only a great pianist, but a man of intelligence and general culture.

New York Times, October 27, 1898.

The next number was the B flat minor Sonata of Chopin, and this the pianist played, in plain truth, very badly indeed. He chose to fire his bolt in the funeral march, but aside from the exquisite beauty of tone with which he sang the legato theme, he played even that movement without an artistic distribution of his dynamic gradations. The final movement—which, with the worst possible taste, he separated from the funeral march—he played with a hard staccato effect, which quite ruined it.

What do you think of Mr. Henderson's judgment now? He sits on two chairs, breathes hot and cold with the same breath, he would doubtless be the color-changing

chameleon among the critics, if there were only a little more color to his style of writing. All around Mr. Henderson appears a little weak-sensed. Not only his hearing, but his eyesight fails him. In Sunday's New York Times (April 9) he published a picture of Alberto Jonás and writes under it "Moriz Rosenthal." Poor Henderson! The only senses left to him are smell and touch, for, as regards taste, well, he never had any. However, errare humanum est (mistakes are human). Ten years ago I myself believed that Mr. Henderson was a critic. For this grave error I wish now to make humble apology.

MORIZ ROSENTHAL.

Victor Herbert Suspended.

VICTOR HERBERT, bandmaster, conductor and composer, has been suspended from membership in the Musical Mutual Protective Union. Formal action against him was taken on March 22 after a hearing before the board of directors, and twice since that time Mr. Herbert has been forcibly reminded of their action. The Metropolitan Orchestra played at the Progress Club on Saturday night. Mr. Herbert had been invited to conduct selections from some of his operettas. The musicians objected to this, but when it was decided that formal notice of the suspension had not been given to the men they consented to allow him to conduct. On Monday evening at the annual review of the Twenty-second Regiment, Mr. Herbert, as an enlisted man, could not be prevented from leading his band during the drill and manoeuvres. He was compelled to give way to a sergeant who acted as director during the concert and dance that followed. As the matter stands Mr. Herbert will not be allowed to conduct anywhere in New York until his difficulties with the union are settled.

The trouble arose from the claims for back salary made by former members of Herbert's band. They say the salaries were earned two years ago and made their claim to the directors of the union. Mr. Herbert says that he was not in any way responsible for the payment of the men, as he was also engaged by the manager in charge of the enterprise on a salary, and that he was not responsible for its debts because the band bore his name. The union claims that he is liable according to its rules for the unpaid salaries. Two members of his band are responsible for the present action of the union and Mr. Herbert says that to pay them would make him liable for \$2,000 owing to other members.

Ernest Neyer, president of the union, said that Mr. Herbert could appeal to the courts if he felt he had been unjustly treated. The members of the union expressed their conviction that Mr. Herbert would be compelled to yield to its decisions.

[The above appeared in the Sun of April 7. The only comment that we can now make is that a principal is responsible for the act of an accredited agent. If a libel appears in the columns of THE MUSICAL COURIER the editors of this journal are responsible for it, not the writer. So it seems to us in the case of Victor Herbert and the Musical Union.—EDITORS THE MUSICAL COURIER.]

Miriam Griswold for St. Marks.

More honors for a Bissell pupil! Among countless applicants, Miss Griswold was selected for the position of alto in St. Mark's P. E. Church. Another pupil of Miss Bissell, the well known singer Grace Preston, sings at St. George's. Miss Bissell's annual students' concert occurs May 11 at Mendelssohn Hall, when the usual brilliant array of young singers will be heard.

Der Kleine Klein.

Carl Oscar Klein, the thirteen year old son of Bruno Oscar Klein, played violin solos with success at the concert of Mrs. Terwilliger, at the Hotel San Remo, March 28, and on April 5 before the Rainy Day Club.

His numbers were: Concerto in A minor, Viotti; Concerto No. 13 by Kreutzer; Mazurka de Bravoura by Musin; "En Regardant le Ciel," by Godard. He was recalled many times and had to add several encores.

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ADMISSION DAILY.



THE MUSICAL COURIER,
86 GLEN ROAD, ROSEDALE, TORONTO.
APRIL 7, 1899.

CANADIAN CONSERVATISM.

So passeth, in the passing of a day,
Of mortal life, the leaf, the bud, the flower;
No more doth flourish after first decay.
Gather therefore the rose whilst yet is prime,
For soon comes age that will her pride deflower.
—EDMUND SPENSER.

SCENE I.

The young host and one of the guests are passing through a beautiful conservatory.

"Let me pick this rose," he suggests.

"No," the lady protests, "if you picked it, it would fade."

So the rose remains undisturbed, while the two pass on and join the brilliant company.

SCENE II.

It grows late—the assembly disperses—the music ceases—the last carriage rolls away. Stillness again reigns over the stately mansion in the suburb of a big Canadian city.

In the conservatory the air becomes chilly, then cold—unusually cold. The rose shivers—it wilts—in the morning it is dead.

But before it dies it sighs: "Better to have been plucked and turned to some account; better, a thousand times better, to have cheered the world with my perfume and my beauty than to have perished thus, unused, unknown, alone. (An ambitious rose, this.)"

SCENE III.

A drawing room in the heart of the same city. The young girl who rejected the rose is evidently a pianist. She is practicing a Bach fugue and does not stumble every time the subject enters. (That is why some of her female companions consider her an "original performer.")

Presently the youth of last evening—who, by the way, is a distinguished violinist—is announced.

"What were you playing?" he asks.

"Oh—I was just practicing," she explains, hesitatingly;

"I don't play for anyone—very often."

"But I thought you worked at music six hours a day," he says, in astonishment.

"So I do. So I have done for ten years," she replies.

"And you do not play often in public?" he exclaims.

"No," she answers.

"You never intend to tour Canada?" he asks.

"Canada!" gasps she.

"The United States instead, then, and Europe thrown in," says he, with ungentlemanly impatience.

"Go," she cries, and then all but faints.

He departs, taking with him his violin case which he had left in the hall. It had been his intention to play for her.

"A Canadian like me touring Europe! He might as well have suggested Mars or the Moon!" After having relieved her feelings with this characteristic remark, she again seated herself at the piano and chastised that instrument unmercifully.

SCENE IV.

A station. The distinguished violinist, the most promising son of an old Canadian family drives up, post haste, in a coupé. A friend, a United Empire loyalist descendant, with an English (?) accent, miraculously acquired in Canada, accosts him.

"Why, off so soon!" exclaims the friend. "Where are you going?"

"Across the border" was the reply.

"But why? I thought you would stay here longer than this, after so many years' absence. What's the matter?"

The language of the violinist becomes figurative. "Some watches have been known to stop entirely if they find things too slow. I take warning from my watch," he explains. "I'm getting nervous. I must be where all the world is pushing—I'm going back at once."

"But you have a fine home here and this is your native city—besides, we live twice as long here as they do in the States."

"Yes—but your lives are not worth half as much! Don't keep me; I'm suffocating," and he makes his way to the train.

"Good-by, conservatism," he mutters, "good-by," Then, as the locomotive moves out of the depot his fingers tighten on the strap of his violin case. He tries to read, but fails.

"It's a glorious country," he says to himself, "and it has great prospects before it, but things are too slow here for me, just at present."

As the train moves on, passing through Hamilton and other places, he continues to philosophize:

"They have good music halls and fine educational institutions; they are a musical people. But 'Music in Canada' cannot be separated from 'Music in the United States.' That's the truth of the matter. It's all the development of music in America."

Presently he notices that the Suspension Bridge is about to be crossed, and he raises the car window the better to see the view.

"Music in Canada cannot be cut off from music in the United States," he repeats to himself. "It is impossible, inhuman—the two are as inseparable as the mighty torrent of that deep Niagara River. It is as impossible to withhold the influence which the development of music in the one country has upon the development of music in the other as it is to waylay these winds and breezes which are eternally wafted across the border."

"The musician of the United States realizes this. The American continent is not too expansive for him!"

"When the average Canadian musician realizes this, when his ambitions extend beyond present limitations, I'll go back to Canada; not till then."

Whereupon the distinguished violinist closes the window with a bang which startles the other passengers.

Upon reaching Buffalo he takes the Empire State express.

At present he is reported to be midway between Canada and Mexico.

"Will he come back?" That's what the public is asking—the deluded public, which thinks the weakness lies not in his patience but in his lungs! He certainly should "come back." He was a coward to go off like that, but he is not the only Canadian who has deserted Canada when he might have stayed there.

"Will he come back?" That's what the unambitious pianist—who is really not as unambitious as she thinks she is—wonders; that's what the monotonous subject of her fugue is saying as she practices it conscientiously each day.

Will the time soon come when hundreds of Canadians such as he will "come back?"

Echo hasn't answered yet.

MUSICAL EXAMINATIONS IN CANADA.

Canadian musical examination questions are becoming a little—just a little—complex; therefore, in attempting to chronicle the latest developments concerning them it will be discreet to leave the description of the disentanglement of their mysteries to the tender mercies of official documents.

The following statement, just received from the secretary of the Ontario Protesting Committee, touches the English examination question, and in so doing makes the important announcement that two publications of unusual character and of peculiar interest to those interested have recently been added to Canadian literature.

Two highly interesting pamphlets discussing the "examination" problem have just been issued. One of these publications expresses the views of the honorary secretary of the Associated Board of the Royal College of Music and Royal Academy of Music, London, England; the other pamphlet has been authorized by the Canadian Protesting Committee, under the supervision of the honorary secretary.

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Appendix:

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It is evident that the former pamphlet was issued for English rather than Canadian readers and with the express view of setting Mr. Aitken right before the English musicians before he ventures to return to England. The contents of this pamphlet are characteristic of the former vindictive correspondence of the honorary secretary of the Associated Board in dealing with the examination question in Canada.

The "Protesting" pamphlet is a definite and condensed review of the Associated Board's advent into Canada and its career in the Dominion thus far. Also the reasons why Canadian musicians have entered into so vigorous a protest. This work is designed for the benefit of Canadian musicians, providing them with information which has hitherto been unavailable. It will also furnish the English musicians with a purely Canadian view of the situation.

The following is an official statement in regard to a newly organized Canadian musical examining organization:

"The Associated Musicians of Ontario" is the name adopted by the recently organized Provincial Musical Examining Body. This association of qualified musicians proposes the holding of musical examinations within the province under the auspices of the University of Toronto. The personnel of the association is strictly cosmopolitan, embracing members of the profession throughout the province, regardless of musical connection. The constitution and by-laws governing the society, with the exception of a few necessary changes, are a counterpart of those of the Incorporated Society of Musicians of England.

The second general meeting of promoters of the enterprise was held in St. George's Hall, Elm street, Toronto, Easter Monday afternoon and evening. The attendance was a representative one. The following Provisional General Council, with A. S. Vogt as chairman and S. T. Church as general secretary and treasurer, was elected: F. H. Torrington (Toronto), J. W. F. Harrison (Toronto), E. R. Doward (Toronto), Albert Ham, Mus. Doc., Oxon., F. R. C. O. (Toronto), W. H. Hewlett (London), W. Norman Andrews (Brantford), J. W. S. Jenkins (Ottawa), Ed. Fisher, Mus. Doc. (Toronto), Rechab Tandy (Toronto), W. Caven Barron (London), E. W. Schuch (Toronto), T. C. Jeffers, Mus. Bac. (Toronto), St. John Hyttenrauch (London), Dr. C. E. Saunders (Ottawa), C. L. M. Harris, Mus. Doc. (Hamilton), J. Humfrey Anger, Mus. Bac., Oxon., F. R. C. O. (Toronto), J. E. P. Aldous (Hamilton), W. E. Fairclough, F. R. C. O. (Toronto), F. W. Welsman (Toronto), J. Edgar Birch (Ottawa).

The duties of the foregoing committee will cease on the assumption of control by the general council under the by-laws. Among the chief objects of the association is the further encouragement and advancement of the art along Canadian lines.

Owing to lack of space this week the reviews of Julian Durham's "Hypnotized" and Mr. Anger's "Form in Music" will be reserved till a future issue.

MAY HAMILTON.

MONTREAL.

When His Grace Monsignor Bruchesi, the Archbishop of Montreal, took official cognizance of the existence of a graded morality in modern French opera he probably little expected the storm of comment such action has brought about his ears. To be suddenly transplanted from the quiet of the cloister to the glaring, dazzling light of the American stage is an experience not unattended with per-

sonal discomfort, as His Grace has discovered. To step from a sphere where personality and position stand sponsor for disinterested motives to one where the moral justice of contentions by no means implies approbation involves sensations not altogether pleasant to a member of the hierarchy.

Whether or not the archbishop was justified in placing the ban of his ecclesiastical disapproval upon certain numbers in the repertory of the Charley Opera Company is not a question which can be legitimately discussed in these columns. Such an edict, coming as it does in Montreal from an unassailable height, must needs be accepted with the same finality which attaches itself to the decrees of Providence. This difference, however, presents itself forcibly in the light of recent developments. Providence is immutable, archbishops are not.

M. Francois Charley, accompanied by his indefatigable mentor, M. P. F. Campiglio, had no sooner set foot in Montreal than they decided to discuss the question of ecclesiastical operatic criticism first hand with the distinguished critic, not so much on the broad lines of ethics—a task for which each of the gentlemen felt his comparative incompetency—but rather from the standpoint of the material. Monsignor Bruchesi delights in pure Parisian French, and of this commodity M. Charley has an unlimited supply. The interview, therefore, was attended with all the geniality which springs from the contact of kindred intellects. Exactly what transpired is not known, but the final outcome was an arrangement by which His Grace withdrew his strictures in their entirety and left the responsibility for the morals of the operettas as well as discretionary power for production entirely in the hands of M. Charley. The impresario regards His Grace as one of the most charming men he has ever had the good fortune to meet; it is presumed His Grace has a like opinion of M. Charley.

This arrangement, or rearrangement—the use of either word seems permissible—made imperative a second revision of the repertory, and as a result "Miss Helyett," once on the local index expurgatorius, is to be given Tuesday night greatly to the satisfaction of the young French section. "Gilette de Narbonne," "Le Jour et la Nuit" and other gems are expected later in the engagement.

The question, however, which still vexes local theatre-goers: "Did His Grace, in declaring opposition to certain operas, act without due knowledge of the subject with which he was dealing—a knowledge afterward drawn from the full stores of M. Charley—or has the wily impresario once again triumphed over the unsophisticated though virtuous purist?" The final solution seems dubious and distant.

Monday saw the opening of the opera season, the management having chosen no less severe a test than Halévy's "La Juive" to inaugurate their three weeks' engagement. The latent, though vociferous, demand for French opera manifested itself in the size of the audience, the theatre being practically filled, though such an occurrence is rare enough in Montreal to excite comment. From the first act there was no doubt of the warmth of the reception, and had not the management very wisely decided that encores should be conspicuous by their absence, the continued applause would several times have interfered with the artistic finish of the production. Gauthier, who sang Eleazar, especially distinguished himself by the sustained power and fire of his singing, and the fourth act, with its tremendous exactions, left him seemingly as vigorous in voice as ever. Fierenz appeared as Rachel and Bouxman as the Cardinal.

Good Friday saw the conclusion of the season devoted especially to musical compositions, whose content was of

a nature acceptable to Lenten fasters. Horace W. Reyner's production of "The Messiah," with a choir composed of the members of various local musical societies and an orchestra drawn from the Symphony players, was a fitting climax to the various oratorio productions. The soloists were Mrs. Shannah Cumming, Miss Mary Louise Clary, E. C. Towne and Heinrich Meyn.

At St. James' Methodist Church on the same evening a special choir sang "Emmanuel," among those taking part being Mrs. Geoffrey Twining, Mrs. Wevill, Miss Minnie Laughton and Master Freddie Ulley.

The Ladies' Morning Musical Club is an organization of musicians whose work and influence are of the greatest weight in the development of the art in Montreal. Their seventh annual concert given last Monday night was as eminently successful as was to be expected under the circumstances. Following was the program:

- Symphony No. 4, D minor.....Schumann
Finale.
(Two pianos, eight hands.)
Mrs. A. J. Brown, Mrs. Stanway, Miss Abbott, Miss Simpson.
Song, Les filles de Cadix.....Delibes
Miss Edith Atwater.
Piano solo, On the Mountain, op. 19, No. 1.....Grieg
Madame St. Pierre.
Song, Erlking.....Beethoven
Incomplete sketch of Beethoven's, lately discovered, and
finished by Reinhold Becker in 1897.
Mrs. J. N. Laing.
Concerto, D minor, op. 40.....Mendelssohn
Adagio and Finale.
(Two pianos.)
Mrs. A. J. Brown, Mrs. C. T. Shaw.
Song, Mattinata.....Tosti
Mrs. Gillespie Muir.
Piano soli—
Etude, F major, op. 25, No. 3.....Chopin
Ballade, G minor, op. 23.....Chopin
Miss Herchmer.
Song, Que fais tu? Romeo and Juliet.....Gounod
Miss Ida Glassford.
Piano soli—
Poem, op. 31, No. 2.....MacDowell
Shadow Dance, op. 39, No. 8.....MacDowell
Polonaise, op. 46, No. 12.....MacDowell
Mrs. C. T. Shaw.
Song, Spring Song.....Oscar Weil
Miss Sanderson.
(Violin obligato, Professor Goulet.)
Piano solo, Silver Spring.....Mason
Miss Laura Walker.
Sonata, piano and violin.....René de Boisdeffre
Miss Abbott, Professor Goulet.
JOHN S. LEWIS.

TORONTO.

The announcement that Carreño and Evan Williams would appear in Massey Music Hall on the evening of April 4 created a great deal of interest in musical circles, especially as the concert marked one of the important events in the brilliant Massey Hall series.

Carreño was as beautiful and fascinating as ever and won much applause. Her program numbers consisted of "Sonata Appassionata," Beethoven; "Impromptu," op. 142, No. 2, Schubert; "Soirée de Vienne," Schubert-Liszt; "La Campanella," Paganini-Liszt; "Sonette de Petrarca," and "Rhapsodie Hongroise," Liszt.

There is no need to describe Carreño's playing over again. On this occasion her performance was as brilliant and as remarkable as of yore. "La Campanella" and Liszt's "Rhapsodie Hongroise" made a lasting impression upon the audience—or rather, it was Carreño's interpretation of these compositions that made the lasting impres-

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sion. Her powers of endurance are certainly remarkable. That in the wrists and arms of a woman should be such a fund of reserve force never ceases to be surprising.

Evan Williams was gladly welcomed. His songs were "If I Were a Rose" and "At Parting," Liddle; "Memoria," Lynes; "From Boyhood Trained in Battlefield" (Oberon), Weber; "Moonlight" and "Farewell," Schumann, besides encore songs.

Mr. Williams' voice is particularly well adapted to a spacious building such as Massey Hall. His high notes were exceedingly thrilling and effective, the only thing that marred his performance being a slight hoarseness, which was apparent once or twice. He sang exquisitely, and it was no wonder the audience enthused over his part of the program.

Miss Ruby Shea, a very promising pupil of E. W. Schuch, made her first appearance at a concert of such consequence on this occasion, and Miss Shea was a decided success. She sang "Sognai" (Schira), and for an encore Nevin's "Rosary," which compositions were well suited to her very beautiful and remarkable contralto voice. Her singing was a surprise—it made quite a sensation, in fact, and people here are saying that the young contralto has before her a brilliant future.

Miss Shea is a pupil at Loretto Abbey, where Mr. Schuch is vocal instructor, and the Abbey is to be congratulated upon having so competent a singing master and so satisfactory a pupil as these two musicians.

The Paur Symphony Orchestra and Madame Nordica will form the attractions at the next and last concert in the present Massey Hall series, as already announced. I. E. Suckling, manager of the hall, has furnished Toronto music lovers with some magnificent concerts this year, and it is to be hoped that there may be a repetition of them during next season.

Mr. Reid, of Montreal, has arrived in this city, and at present his address is 32 John street. Last Sunday morning the writer attended the service at St. Andrew's Church, when Mr. Reid officiated for the first time since his appointment as organist and choirmaster. He played splendidly, displaying musicianly ability and cultured taste, in addition to all the other important requisites of an organist of the first rank, and it is evident that he will be a fit successor to his predecessor, Dr. Fisher.

Next Monday evening a "social" will be held at St. Andrew's Church, in honor of Dr. Fisher and Mr. Reid, when farewells will be addressed to the former, and greetings to the latter.

M. H.

BRITISH COLUMBIA.

VANCOUVER.

A couple of choir recitals took place on March 23. This was a pity; when there are six days in the week to choose from, why give two sacred concerts on the same evening and leave the other five nights blank in the local musical calendar? Both recitals were very successful. That given in Christ Church was under the direction of F. W. Dyke, choirmaster, and, though unmarked by new talent, was brightened by a trio for violin, 'cello and organ, a novelty in the Terminal City. This trio by Gade, played by Mrs. Weld, Mr. Dyke and Mr. Wolfenden, was specially well executed. Mr. Boyer and Miss Walton contributed solos, as did also Mr. Roberts, Mr. Forsyth and Mr. Rushton. In "It Is Enough," one of Mendelssohn's masterpieces, Mr. Roberts sang splendidly. Two numbers from "The Creation" were given by the New Westminster Choral Union, and a 'cello solo by Mr. Dyke and three organ numbers by Horace Harper, together with the anthem, "Praise Ye the Father," sung by the whole choir, completed the program. Mrs. Weld, in addition to the trio, played a morceau by Raff with great ease.

The Princess Street Methodist Church was the locale of the other recital, where, under the direction of E. Cox, an admirable program was given. The choir sang three numbers in excellent style, and the following ladies and gentlemen also contributed selections: Organ solo, G. F. Timms; song, James Sclater; piano solo, Mrs. E. E. Richards; song, Miss Gray; vocal solo, R. F. Scott; song, "Trusty as Steel," R. Collister; mandolin solo, J. E. Olson; duet, Messrs. Ross and Scott. The St. Andrew's Quartet and a quartet consisting of the Misses Corlett and Messrs. Scott and Beacroft, also contributed numbers.

VICTORIA.

Organ recitals have been very numerous and popular during Lent. On March 28 Mr. Burnett gave the following program in St. Andrew's Church:

Organ duet, Concert Fantasia.....	Thayer
G. J. Burnett and B. Bantly.	
Anthem, The Radiant Morn.....	Woodward
The Choir.	
Solo, Nearer to Thee.....	Burnett
Miss Loewen.	
Organ, Tannhäuser March.....	Wagner
G. J. Burnett.	
Solo, The Lost Chord.....	Sullivan
J. Pilling.	
Organ, The Chorus of Angels.....	Clark
B. Bantly.	
Violin—	
Abendlied.....	Schumann
Intermezzo.....	Mascagni
E. Powell.	
Solo, Hosanna in Excelsis.....	J. Pilling.
Organ, The Storm Fantasia.....	Lemmens
G. J. Burnett.	
Solo, Abide With Me.....	Burnett
Miss Loewen.	
Organ, Gavotte Victoria.....	Burnett
G. J. Burnett.	
Duet and chorus, The Day Is Past.....	Miss Clark and Mr. Pilling and Choir.

It will be seen from this program that no less than three numbers, composed by the rising young organist, Mr. Burnett, were given; two were sung with great success by Miss Laura Loewen, for whose rich contralto voice the setting of "Abide With Me" was expressly written. Victoria is to be congratulated upon having a composer of such genuine merit.

A charming concert was given in the Sir William Wallace Hall on March 25, one of Sidney H. Morse's farewell series.

The pupils of the Conservatory of Music gave a recital on March 25, which passed off very pleasantly.

JULIAN DURHAM.

CANADIAN NOTES.

J. D. A. TRIPP.

The following are additional extracts from this brilliant Canadian concert pianist's many press notices:

The piano solos contributed by Mr. Tripp, which include Liszt's "La Campanella," Rubinstein's "Barcarolle" and as an encore Paderewski's Melodie, served to strengthen the good impression already created by this gifted performer upon the music loving public of this city. The brilliancy of his technique, his finished style and the warmth of his tone were admirably shown in his chosen selections.—Toronto Saturday Night.

Mr. Tripp is a brilliant and skillful pianist, having a supple and beautiful technique, which he uses to advantage, inasmuch as his playing is full of tonal contrasts, with abundant power, and so regulated that the various grades of tones from fortissimo to pianissimo are artistically effected.—The Week.

It is safe to say that no pianist has ever roused so much enthusiasm in a St. Catharines audience as did Mr. Tripp on this occasion. His playing was thoroughly satisfactory and artistic in every number, and the program included selections requiring almost every possible variety of interpretation. Mr. Tripp possesses the somewhat

rare faculty of getting a big, broad tone when occasion requires, without that hardness which is so common in fortissimo playing. The crispness and clearness of his passage work was delightful, and the phrasing was never marred by any defects in the management of that bugbear, the pedal. No affectation or mannerisms distracted the listener's attention; all was easy and natural.—St. Catharines Star.

Mr. Tripp's playing was rich in marked effects—brilliant, powerful and superb technique. The Beethoven Sonata and the Liszt "Rhapsodie Hongroise" were treats of rare merit, and the last named won an undeniable encore.—Empire.

TORONTO CONSERVATORY OF MUSIC.

Miss Marie Wheeler, a talented pupil of the Conservatory of Music, sang with marked success at a concert in the Methodist Church, Oakville, Ont., on the evening of March 28. She sang the "Inflammatus," with the choir, in a clear, musicianly manner, and her other solos were equally effective. Miss Wheeler also assisted Alex. Davies at his Easter service in Cooke's Church on Sunday afternoon, where her solo number was Buck's "Fear Not Ye, O Israel."

The Conservatory classes resumed after the Easter vacation on Tuesday, April 4, and there will be no further holidays except May 24 until the close of the session on June 30.

During the holidays the offices of the secretary and registrar were enlarged, and an additional assistant appointed, which has been found necessary owing to the increasing amount of work to be done.

The Fletcher Music Method, as presented by Miss Edith Meyers, is proving eminently successful, and the system is evidently filling a long felt want, as Miss Meyers' time is taxed to the utmost to accommodate all the children who have applied for admission to her classes.

Liszt's arrangement of Paganini's study, "La Campanella," as played by Carreffo at Massey Hall, was a number most admirably adapted, on account of its brilliant passages, to display the characteristics of the superb Chickering grand which she used.

An attractive circular, which describes the work and professional career of Henry S. Saunders (cellist), of London, Ont., has been received. Mr. Saunders' repertory is extensive and he has won many excellent press notices.

MRS. H. DE M. HARVEY.

It is gratifying to learn that Mrs. H. de M. Harvey, another musician from London, Ont., is meeting with success. Mrs. Harvey has recently sung at important concerts in Montreal, Hamilton, Toronto and other Canadian cities, and in all of these places she has won not only popularity but esteem. This season she has also been studying in New York with Isadore Luckstone and has made admirable progress. In a year's time she will go to Europe and prepare herself for grand opera and a very promising future.

Mrs. Harvey possesses a beautiful voice, which has been highly praised by the best critics. She is young and has a fine stage presence and attractive personality. Her many Canadian admirers will follow her artistic career with undisguised interest.

A recent attractive announcement in regard to Miss Margaret Huston's ability as a vocal instructor contains this paragraph:

MISS MARGARET HUSTON.

While studying with eminent teachers in New York, London, Paris and Brussels, Miss Huston acquired an extensive and thorough knowledge of the art of singing, and this knowledge she has decided to devote to instruction. With this object in view, she has taken the studio in Confederation Life Building formerly occupied by Signor Delasco, where she teaches all branches of voice culture, paying special attention to tone production, diction and style.

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ated with will be pleased to make an appointment for that purpose.

The following are two of this young Canadian soprano's many press notices:

Miss Huston's artistic rendering of Godard's "Jocelyn" Berceuse, with violin obligato by Mr. Fox, was one of the gems of a very attractive evening's performance, and won for the talented vocalist a most enthusiastic encore.—Toronto Saturday Night.

Her light, silvery, flexible voice was especially charming in "Jocelyn," by Godard. She also sang "Dreaming" and "Knowest Thou the Land," from "Mignon." Miss Huston possesses a never failing charm on the platform.—Toronto Mail and Empire.

Dr. H. N. Carlyle, the eminent dramatic reader and member of the Toronto College of Music faculty, has been visiting Brantford and London, Ont. His many friends in Toronto will be glad to learn that he will shortly return to that city and resume elocution classes at the college.

Dr. Carlyle is a reader and elocutionist of rare ability, and, as is well known, is distinguished for learning, culture and literary attainments. Students will find that great benefit may be derived from his lectures and personal instruction.

Last Philharmonic Concert.

THE eighth and last concert of the Philharmonic Society took place at Carnegie Hall last Saturday evening, the usual public rehearsal occurring Friday afternoon. The program at both affairs was this one:

Symphony No. 8, F major, op. 93.....Beethoven
Songs—

Mainacht.....Brahms
An die Leier.....Schubert
Der Hidsalgo.....Schumann

M. Anton Van Rooy.

Piano accompaniment, Emil Paur.

Concerto for piano, A minor, op. 16.....Grieg
Mme. Teresa Carreño.

Wotan's Farewell and Magic Fire Scene from Die Walküre..Wagner
Wotan, M. Anton Van Rooy.

This program is hardly one to be warmly commended. It is too evidently a bid for the suffrages of a Sunday night audience. It is certainly not a Philharmonic program, although it seemed to furnish great pleasure to large audiences. M. Van Rooy, for example, was decidedly out of place with his songs. Such numbers are for a recital, not for serious music making which the Philharmonic Society usually furnishes. The Symphony, one of the most charming of the master's, was well read, well executed by the band. The Wagner music gave us Mr. Paur at his best, the Philharmonic Orchestra playing with breadth and passion. Van Rooy was not in good voice. The event of the concert was the superb playing of Madame Carreño. She has seldom been in better form. For ripeness of conception and pure, undefiled brilliancy her performance of the Grieg Concerto is unequalled. The cadenza was built up to an exciting climax. The slow movement had poetic charm and atmosphere, and the last movement, taken at a tremendous gait, aroused hot enthusiasm. After five recalls, at the matinee, Carreño played her "Teresita" valse, which is to be regretted, for it is too pretty, too frivolous, too fragile for a Philharmonic concert. Her success was overwhelming, profound. She is a wonderful woman.

Edward C. Towne.

Edward C. Towne, who has been having a very successful season this spring, has been engaged for a number of important events in the near future, including performances of "Samson and Delilah" in Cleveland and Oberlin, Ohio. He will also be heard in several New England festivals, including the St. Johnsbury, Vt., festival and White River festival.

Theodor Reichmann in the Firm.

Judgment for \$11,909 was entered yesterday against Theodor Reichmann. J. Harvey Bostwick and Charles Rieck, the latter two not summoned, composing the firm of Bostwick, Rieck & Co., formerly wine merchants, in favor of Henry Eckel & Co., of Eprenay, France, for balance due on shipments of champagne from December 24, 1891, to July 15, 1893. Mr. Reichmann is the well-known court opera singer at Vienna.—Tribune.

Hiram G. Tucker, Boston.

THE very important work which has been done by H. G. Tucker in producing John Sebastian Bach's "Passion" Music on Good Friday deserves more than a passing notice. It was the first public performance of the music in Boston, if not in America, so the event was of more than ordinary importance.

The St. John "Passion" is supposed to have been written at Cöthen in 1723; it was first performed in the Nikolai Kirche in Leipsic on Good Friday, April 17, 1724; the second performance took place in 1727, the third in 1736, but the date of the fourth performance, which was toward the end of the composer's life, cannot be determined. On March 21, 1833, it was given in Berlin, and in London, under Barnby, on March 22, 1872.

The performance that took place in Boston on Good Friday, March 31, was given in the Second Church, Copley Square, with a chorus of sixty-five voices, under the direction of Mr. Tucker, assisted by Mrs. Marian Titus, soprano; Mrs. Louise Bruce Brooks, alto; George J. Parker, tenor; Percy Fenton Hunt, and C. A. Hyland, basses; B. L. Whelpley, organist, and an orchestra, of which Isidor Schnitzler was the leading violin.

The Boston Advertiser had the following to say about the music:

The recitatives from the melodic side are not interesting, but from the harmonic standpoint they are at the other extreme. Only in the choruses, where Bach has full control of the orchestra and voices, is his true greatness to be seen. Bach is also a very hard writer from the vocal standpoint, demanding a great range and a strong throat to successfully sing his works. The performance of so great a work reflects great credit on Mr. Tucker, for, although the work is too ambitious, it is surely better to have the works of the old masters performed, though not without some blemishes, than to have them never heard.

The Boston Transcript had a long, exhaustive article, in which was said:

Bach in his statement to the Leipsic Council says that twenty instrumentalists are needed for his choir work.

"The number of persons appointed for church music is eight," he says; "four town pipers, three town violinists and one assistant. Diffidence, however, forbids my speaking truly of their quality and musical knowledge; however, it ought to be considered that they are partly inefficient and partly not in such good practice as they should be."

The most important instruments for supporting the parts and the most indispensable in themselves are wanting, viz: Two first violins, two second violins, two violas, two violoncellos, one double bass, two flutes, and this deficiency had to be made good partly by the university students and partly by the scholars of the St. Thomas School.

In addition to these difficulties, caused by the economy of the authorities and the incompetency of the musicians, it is said that the constant use of the whole group of trombones made it often necessary to employ several players to relieve one another, because the continual expenditure of physical strength was more than one player could supply.

It is not known how much vocal cultivation Bach required of his choristers, but he did require accuracy of pitch and time, a pure intonation, fertility of resource, and if possible a pleasing quality of voice. For the improvement and extension of his choir Bach had to depend upon the students. He knew that without them little could be done, still he was dependent wholly on their free will for whatever support they contributed to his performances.

The advantage held by Bach over our modern conductors was that his choir was under constant training, and though in all probability less excellent technically as individuals, their training enabled them to read this difficult music and sing in perfect time; in fact to accomplish with ease all those difficulties which are almost insurmountable under present conditions, where a chorus can seldom be got together for more than an occasional rehearsal, and where the instrumentalists attend only the final one or two rehearsals. With the establishment of a permanent choir we ought to be able to give finer performances of these great works than were ever heard in Bach's time, although the inspiration of the great master's personal magnetism can no longer be felt.

Copies of the two chorales, "Peter, Faithless, Thrice Denies" and "Lord Jesus, Thy Dear Angel Send" were printed and distributed to the audience, so that they joined in the singing, which gave a religious aspect to the performance.

Mr. Tucker's devotion to the cause of musical education and art is of a high order. The amount of detail work necessitated by the production of any great and comparatively unknown work must entail great labor upon the director. To carry such an undertaking to a successful issue means absolute courage, hard work, disappointments, annoyances—but the honor of having produced an important work for the first time in one's own country must bring its reward in

the appreciation that all musicians, critics and music lovers will accord.

For next year Mr. Tucker has important plans for producing other works of great musical importance, preparations for which have already begun. It is a matter of many months bringing out such works successfully, and Mr. Tucker is placing us all under great obligations.

Lady Halle's Recital.

A VIOLIN recital is such a genuine novelty in these piano playing days that Mendelssohn Hall was crowded last Wednesday afternoon to hear Lady Hallé play a program hardly distinguished for its novelty. Here it is:

Il Trillo del Diavolo.....Tartini
Prelude.....Rachmaninoff
Old French Gavotte.....Grieg
Wedding Day in Troidhaugen.....Grieg
Victor Beigel.

Larghetto.....Nardini
Mouvement Perpetuel.....Paganini
Romance in A minor.....Bruch
Romance.....Schytte
Valse Mignonne.....Schytte
Victor Beigel.

La Ronde des Lutins.....Bazzini

Lady Hallé belongs emphatically to the past generation in point of style, execution, mannerisms and conception. Of modern subjective boldness, of reckless brilliancy of technical dash and freedom there are no traces. All is self-contained, even cautious. She played the notes of the Paganini, but the spirit of diablerie was wanting. The Nardini was purely executed, while the Tartini was the best number on the program. The entire scheme was hopelessly antiquated, but suited the severe academic style of Lady Hallé. She is not an artist of moods, all her work bears evidence of careful thought, infinite preparation. This lent to the recital something of the air of a conservatory affair. We had hoped for newer works from Lady Hallé. Perhaps at a later recital she may be persuaded to give a less banal scheme. Victor Beigel did not accompany very fluently. At a pink tea his piano soli would be voted "perfectly lovely." But as he makes no pretensions to virtuosity, he may be dismissed lightly.

"Samson and Delilah" in Oberlin.

At the spring festival concerts in Oberlin next June the work to be given will be Saint-Saëns' "Samson and Delilah," and the artists will be Miss Mary Louise Clary, contralto, who will sing that work there for the fourth and fifth times respectively; Dr. Carl E. Duft, baritone, who has sang the work there twice before, and E. C. Towne, tenor.

Knupfel Dead.

Richard Knupfel, the celebrated bassoon player, who was known and loved from coast to coast, died the 8th day of last month from consumption. He was born in Dresden and educated in the Dresden Conservatory, and at the time of his death was thirty-nine years of age. He was with Anton Seidl three years, and was first bassoonist of the Philharmonic Society of New York. He played in only one concert with Paur, when illness forced him to give up.—Exchange.

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CINCINNATI, April 8, 1899.

ONE of the most successful ensemble concerts of the season was the one given recently at the Scottish Rite Hall by Frederic Shailer Evans, pianist, and Pier Adolfo Tirindelli, violinist. The program presented: Sonata, op. 67, F minor, Hofmann; Sonata, op. 75, D minor, Saint-Saëns, and Sonata, op. 8, F major, Grieg.

Mr. Evans is one of a few musicians who understand the correct proportion of ensemble playing, and have the proper sense of musical values. On this occasion he more than asserted his individuality in this respect, and in the brilliant and difficult Saint-Saëns' sonata arose above himself.

In the sonata Saint-Saëns approaches the classic in form and treatment as nearly as he ever did in his life. The train of thought has an uninterrupted consistency. Its interpretation showed how thoroughly Mr. Evans and Mr. Tirindelli had prepared the subject matter, and how completely they had become imbued with the spirit. Especially expressive and in poetic lines was the Adagio.

The Hofmann Sonata has a peculiar, characteristic mold. It has all the earmarks of the romantic school, with a good deal of realism thrown into it. Its reading was true to its innate character. The Grieg Sonata is intensely interesting, and was given a spirited, concise rendering. The Allegro con Brio was played con amore.

Mr. Tirindelli is a well proportioned, discriminating ensemble player. He enters into the spirit of everything he undertakes, and plays in a musicianly manner, without sacrifice of tone.

The idea of presenting an evening of representative modern sonatas was a happy one, and entirely in conformity with the educational efforts and ideals of the Conservatory of Music.

* * *

At the last meeting of the executive board of the Jubilee Saengerfest subscriptions were reported as having nearly reached the sum of \$40,000. The balance of the G. A. R. Encampment Fund, amounting to \$1,277.75, and of the National Manufacturers' Association, \$854.40, have been turned over to the board.

The new hall is being erected as fast as possible, and will be ready by June 10. Its cost will be about \$32,000.

The sale of season tickets for the fest has begun, and it is expected will realize about \$20,000.

The music for the children's choruses has been placed with the public school music teachers, and rehearsals for the same will begin at once. The mass rehearsals of the prize cantata, "Conservation of the Arts," will begin in Music Hall, under the direction of Dr. N. J. Elsenheimer, in about four weeks. The mass chorus will comprise some 1,500 voices.

The music committee was empowered, in conjunction with the president and secretary of the board, to sign contracts for the engagement of the Cincinnati Symphony Orchestra and the Chicago Orchestra. Chairman Rev. Hugo Eisenlohn explained that the Cincinnati Orchestra

would be first and had been so considered from the beginning, and that the filling out would come from Chicago. He assured the board that not a single Cincinnati musician would be unemployed during the Saengerfest; as they would be needed for the band music of the different societies.

In regard to the selection of soloists, nothing definite was announced. But it is certain that all the soloists will be American singers. It will be a triumphant vindication of THE MUSICAL COURIER's stand against foreign talent and the high salary crime that has impoverished the musical ranks of the American nation.

Up to date quarters have been secured for 2,600 singers. The faculty concert of the College of Music, on Wednesday evening, April 5, presented the following program:

Piano, Storm in the Woods.....Schubert
Arranged for two pianos by Albino Gorno.
Ernest W. Hale and Miss Otilie Dickerscheid.
Voice, Recitative and Aria, Rolling in Foaming Billows, from
The Creation.....Haydn
Howard A. Barnett.

Piano—
Bagatelle in E flat major.....Beethoven
Slumber Song.....Weber-Liszt
Preludes—G major, A major and C minor.....Chopin
Minuetto.....Sgambati

Ernest W. Hale.
Voice, Recitative and Aria, Hear Me Ye Winds and Waves,
from Scipio.....Händel
Howard A. Barnett.

Piano, La Jota Aragonesa.....Saint-Saëns
For two pianos.
Miss Otilie Dickerscheid and Ernest W. Hale.

Mr. Hale's playing is deserving of special comment. He has developed into an artist of mature proportions. The delicacy of his touch is extraordinary—few pianists possess it to such a degree of nice proportion—just an ideal touch, with the delicacy of poetry, and yet the strength of manly interpretation. The "Bagatelle" of Beethoven was given with a fine appreciation of its musical character. His playing of Chopin was nicely balanced, and had the right proportion of tempo rubato. The ensemble numbers were well sustained. Miss Dickerscheid proved herself to be conscientious and musicianly in her playing, having the proper sense of musical values, and thoroughly conversant with the character of the compositions she played. The singing of Mr. Barnett, baritone, was quite commendable, and he responded to an encore.

Richard Schliewen was prevented from appearing on the program on account of a painful accident.

J. A. HOMAN.

Harry J. Fellows.

Harry J. Fellows, one of the most active and successful musicians of Erie, Pa., sailed for London last Saturday. He purposes to remain abroad until July 1, when he will return to fill engagements at several Chautauquans. Later he will make an extended concert tour.

Coombs' Choir Recital.

The second and last recital occurs next Wednesday evening, April 19, at 8:15, when C. Whitney Coombs' choir will give his cantata, "The Vision of St. John," at the Church of the Holy Communion, Twentieth street and Sixth avenue. The church was crowded at the previous recital, and those who desire seats should go early.

Pappenheim Annual Concert.

The date of Madame Pappenheim's annual concert with some of her professional and advance pupils has been definitely fixed to take place April 25 in Chickering Hall. The program will offer many novelties, represents all schools, and another very pleasing feature—the American composers receive a full share in the selections. The concert is very popular among musical people, and applications for admission are pouring in from all sides, but the tickets will not be given out until next week.

The First Schiller Recital.

THE first piano recital of Madame Madeline Schiller was given at Mendelssohn Hall last Thursday afternoon. This was the program:

Carnaval, op. 9.....Schumann
Sonata, F minor, op. 3.....Brahms
Rêve Angélique.....Rubinstein
Concert Study (on Chopin D flat Waltz).....Joseffy
Impromptu, No. 2, op. 36.....Chopin
Ballade, G minor, op. 23.....Chopin
Tarentelle, Venezia e Napoli.....Liszt

Madame Schiller made a triumphant re-entree at Carnegie Hall last winter. She had not appeared in New York for some years, and at the time we commented upon the large leap she had taken in her art. This was more finely felt at her first recital. The make-up of the program was characteristic, its performance unique. Madame Schiller must be considered from other sides than mere artistry. Her mechanism, the technical grasp of the keyboard, is even in these days a thing to be wondered at. It is her strong, almost masculine conception, however, that first arouses curiosity and then interest. She is intense, an intense woman possessed by the idea of the moment under discussion. Passionately intellectual, she seizes with her keen intelligence a masterwork and analyzes it from all points of view. In a composition of the calibre of the Brahms Sonata her reading is clear, vivid, warmly sympathetic and at times powerful. The note of grandeur escapes her, but at no moment is the mental tension of her hearers relaxed. This skill in arousing the attention of her audience in a composer who is not quite understandable is admirable. The breadth of the first allegro, the dreamy tenderness of that wonderful andante, the ricocheting brilliancy of the scherzo and the delicate introspection of the intermezzo were all in Madame Schiller's interpretation. The finale was startling. Altogether this Sonata represented one strong side of Madame Schiller's art, of her marked individuality.

In the Carnaval, which preceded the Sonata, we got the pianist in all her mood variety. We do not agree with her complete reading of this hackneyed set of pieces, but we do assert that Madame Schiller gave to many of them a new aspect. The Paganini, for example, was not so compelling as the Chopin, and this was not so remarkable as Chiarina. The Preamble was a model of massive, legato chord playing, while the Marche was extremely satisfying. As an entirety the Carnaval suffered from a disposition to over-accentuate its brilliant side. Yet, how charming was the aveu, how breathless the pause! We have never heard the work given with more enthusiasm or finish.

The "Rêve Angélique" turned out to be the familiar Kamenoi-Ostrow. It was given con amore, the theme being well sung. The Joseffy study, the best ever made on the war-worn valve, was a miracle of gossamer lightness and clear voice articulation. The F sharp Impromptu was in the opening theme taken a trifle too slow, so there was plenty of contrast later. The march section was imposing, the scales crystalline. The Ballade was nobly played, and Liszt's Tarentelle revealed Madame Schiller on still another side, the pure virtuoso, the genuine bravura side. She executed the piece with a dash and breadth that were almost marvelous. The entire program was a notable exposition of this lady's manifold gifts. She was charmingly gowned and looked charming. The audience was a most appreciative one. The next recital takes place April 20.

Littlehales' Circular.

Miss Lillian Littlehales has issued a unique circular, consisting of a front page picture of herself and 'cello, and followed by testimonials, the autographs in facsimile, by Frank Damrosch, Alwin Schroeder, Tom Karl, H. T. Finck, Emil Paur and Dudley Buck. It is an extremely clever idea, and shows what these men think of her artistic 'cello playing.

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A Brilliant Musicale at Sherry's.

THE large music room in Sherry's contained an ultra-fashionable, yet distinctly music-loving audience last Thursday afternoon, the occasion being a musicale in aid of the Hebrew Technical Institute. The entertainment was given under the auspices of the following ladies: Mrs. Henry Seligman, chairman; Miss Fisher, secretary; Mrs. Simon Banner, Mrs. George L. Beer, Mrs. Joseph B. Bloomingdale, Mrs. Joseph A. Blum, Mrs. Simon Borg, Mrs. Ludwig Dreyfuss, Mrs. William Einstein, Mrs. Philip Goodhart, Mrs. Edward N. Herzog, Mrs. Joel E. Hyams, Mrs. Harry D. Kohn, Mrs. Solomon H. Kohn, Mrs. Julius Kugelman, Mrs. Louis Loeb, Mrs. Morris Loeb, Mrs. Bernhard Mainzer, Mrs. Gustav Seeligmann, Mrs. Sol. B. Solomon, Mrs. Hyman Sonn, Mrs. Arnold Stiefel, Mrs. Leopold Wallach and Mrs. H. Zuckerman.

The artists who took part in the musicale were Miss Shannah Cumming, Mrs. Josephine Jacoby, Mrs. Samuel Hirsch, Ericsson Bushnell, M. Gordon and Victor Harris.

This was the program:

Duet, Amours Villagoises.....	Thomas
Miss Shannah Cumming and Ericsson Bushnell.	
Aria, Che Faro (Orpheus).....	Glück
Mrs. Samuel Hirsch.	
Song, Ah, Moon of My Delight (Persian Garden).....	Lehmann
M. Gordon.	
Three Songs—	
A Melody.....	Harris
Butterflies and Buttercups.....	Harris
Madrigal.....	Harris
Mrs. Josephine Jacoby.	

The opening number was sung in so spirited and artistic a way as to make the audience feel comfortable and realize that the entertainment was something more than a high social function. The voices of Miss Cumming and Mr. Bushnell blended beautifully.

Mrs. Samuel Hirsch's singing of Glück's aria, "Che Faro," was effective, and she was applauded warmly.

Mrs. Josephine Jacoby's singing of a group of songs by Victor Harris was a delight. The rich notes of her luscious contralto voice filled the hall. She aroused tumultuous applause, receiving from the audience such an ovation as she always wins when she sings before those capable of justly appreciating pure vocal art.

The ten Servian folksongs which constitute Georg Henschel's cycle made up the last half of the program and climaxed a musical which was characterized by refined taste from beginning to end.

Shannah Cumming.

This singer—whose popularity seems to grow every day—has made some important engagements for the near future. April 27 she will sing in a concert at the Astoria Hotel; May 1 she will take part in another concert in New York; May 10 she will sing in Haydn's "Seasons" with the Mozart Society, of Pittsburg.

Last night Miss Cumming sang in Providence, and tomorrow night will sing in Ottawa, Canada. Next Friday night she will sing in Pottsdam, N. Y.

Engagements from the Von Klenner Studio.

Many engagements for church choir positions have been made from the studio of Mme. Katherine Evans von Klenner this spring. Three of these engagements were made as a result of the Lenten recital given recently by this distinguished teacher. Miss Isabelle S. Woodruff has been engaged as solo soprano at the Congregational Church. Miss Bessie A. Knapp has been re-engaged as solo soprano of St. Mary's P. E. Church at Tuxedo Park. Miss Knapp has held this position for several years, and her beautiful voice and artistic singing have added greatly to the musical service. Mrs. Katherine Noack Fiqué continues at Zion Lutheran Church, Brooklyn.

The Canadian Examinations.

[BY WIRE.]

TORONTO OFFICE THE MUSICAL COURIER,
April 11, 1899.

Editors The Musical Courier:

THE Prince of Wales acknowledges, in a letter received to-day by S. T. Church, Toronto, secretary Canadian Protesting Committee, the receipt of the protest against the introduction into Canada of the examinations of the Associated Board of the Royal College of Music and Royal Academy of Music, London, England.

His Royal Highness states that he will bring the matter before the Associated Board, of which he is president, and that he believes that it will receive careful consideration. The course pursued by His Royal Highness is much appreciated here. The Hon. Joseph Chamberlain and Lord Strathcona have to-day likewise acknowledged the protest.

MAY HAMILTON.

A Violoncello Recital.

UNDER the direction of Mrs. Hans Kronold, a benefit concert for Sarah Gerowitch, the eight year old violoncellist, was given last Thursday evening in the New York College of Music. The little girl was assisted by Miss Christine Adler, contralto; Hobart Smock, tenor, and Franz Gerowitch, five years of age. Hans Kronold played the accompaniments.

This was the program:

Kol Nidrei.....	Bruch
Sarah Gerowitch.	
Hobart Smock.	
Three Songs.....	Von Felitz
Don Juan.....	Mozart
Frank Gerowitch.	
Berceuse.....	Godard
Gavotte.....	Popper
The Palms.....	Fauré
Hobart Smock.	
Andante Religioso.....	Thomé
Sarah Gerowitch.	
Wie bist du meine Koenigin.....	Brahms
Love's Sorrow.....	Shelley
Christine Adler.	
La Filleuse.....	Dunkler
Sarah Gerowitch.	

Miss Christine Adler sang very effectively.

The infantile beneficiary (possibly the most diminutive violoncellist who ever played in public) did work which amazed the audience. Scarcely taller than her instrument, she plays with a correct intonation, easy bowing, accurate fingering and a certain degree of intelligence. She is uncommonly talented and has been taught conscientiously by Hans Kronold. Her brother, three years her junior, played the violin in such a way as to evidence, too, exceptional talent. These are certainly interesting prodigies whose development will be worth watching.

Brounoff Concert.

Tuesday evening there occurred a concert and reception by the People's Male Chorus, Platon G. Brounoff director, at Maennerchor Hall, 203 to 207 East Fifty-sixth street. Soloists, Miss Fannie Hirsch, soprano; Platon Brounoff, pianist; Ludwig W. Hoffman, 'cello, and Concordia Society's ladies' chorus.

The Aeolian Recital.

The Aeolian recital last Saturday afternoon attracted an audience that filled the hall. The soloist was Nahan Franko, who played Wieniawski's "Legende," Bach's "Air from Orchestral Suite" and Wieniawski's "Obertass Mazurka." The other numbers, played by the Aeolian Orchestrelle, the Aeolian pipe organ and the Aeolian grand, were: Overture to "Chimes of Normandy," Dudley Buck's "Choral March," "Blumenlied," by Lange, "Suite Agèrienne," "Fatinitza March," by Suppe.

Miss Jessie Shay's Recital.

AMONG the women pianists of New York there is none who has a larger circle of admirers than Miss Jessie Shay. Whenever she plays, whether the weather be fair or inclement, she is certain to have a good audience. This fact was proved last Friday night, when, in spite of a drenching, cold rain, the gifted young pianist attracted an audience which nearly filled Knabe Hall. The large attendance, under these adverse conditions, was a tribute to Miss Shay's popularity.

The program was made up of "Etudes Symphoniques," by Schumann; "Eroticon," by Sjoegren; "Prelude," by Chopin; "Allegro Appassionata," by Saint-Saëns; "Variations and Fugue," by Nicodé; "Etude de Concert" and "Scherzo Waltz," by Moszkowski. In addition to these several encore pieces had to be given in response to the insistent demands of the audience. Miss Shay never played better than on this occasion. She fully justified the glowing eulogiums which enthusiastic admirers had bestowed upon her.

Hans Kronold, the violoncellist, played three numbers: "Adagio," by Bargiel; "Berceuse," by Liebling, and "Tantale," by Popper, and was compelled to give two encores. Mr. Kronold was at his best and played very effectively.

To Sing in New Haven.

Fred. L. Martin, the promising young basso of Providence, has closed an engagement to sing at the festival of the Connecticut Music Teachers' Association, to be held in New Haven May 15, 16 and 17. The Gounod Society, of New Haven, will do the chorus work, while Theo. Van Yox and Mr. Martin will be among the soloists. Mr. Martin is a member of the famous church choir at Brookline, Mass., of which Hamilton MacDougall is the organist and director. He has a basso of good quality, and is rated as one of the promising singers in New England.

George Leon Moore.

So few are the really great tenors now before the public that their number can be counted by the fingers on one hand. Among the elect, the chosen few, there is one who is gaining distinction so rapidly and whose reputation is being so steadily and consistently enhanced that he seems destined to fill a high niche in the temple of song. His name is George Leon Moore.

THE MUSICAL COURIER has referred often to Mr. Moore's success in oratorio. He has sung in many important music festivals with the leading oratorio societies of this country, and never once failed to make a distinct success. In every instance he won the applause of the audience and the commendation of the critics. With regard to his singing in such important works as "The Damnation of Faust," Mendelssohn's "Song of Praise," "The Golden Legend," "St. Paul," &c., the critics have spoken in glowing terms. Some of these notices have been reproduced in these columns and others will follow. Owing to the satisfaction Mr. Moore has given wherever he has sung he has been re-engaged. This is the most substantial compliment that can be paid any artist.

Recently Sullivan's "Golden Legend" was given in Providence, R. I., under the direction of Jules Jordan. Mr. Moore sang with great success, and was given such a reception as any singer should value. In this connection the following letter explains itself:

"PROVIDENCE, March 21, 1899.

"MY DEAR MR. WOLFSOHN—I inclose my check for \$... for Mr. Moore's services, and will take occasion to say that he proved very capable.

"His performance gave satisfaction, and I shall be glad to have him again. I find him unusually reliable, and I wish you would use my name for him whenever you may have the opportunity.

JULES JORDAN."

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BURNHAM,

PIANIST.

Steinway Hall, New York



The Madrigal Singers.

IN Chickering Hall, the afternoon of April 25, the Madrigal Singers will give their third concert, which will be the last of the series this season. Under Frank Taft, the conductor of these madrigals, many rehearsals have been held. The following singers will take part in the next concert: Sopranos, Miss Marie Donavin, Miss Kathrin Hilke, Miss Martha Miner and Mrs. H. E. Krehbiel; contraltos, Mrs. Adele Laeis Baldwin, Mrs. Elizabeth D. Leonard, Miss Grace Preston and Miss Feilding Roselle; tenors, Charles H. Clarke, J. H. McKinley, E. C. Towne and Theodore Van Yox; basses, John C. Dempsey, Carl E. Dufft, Charles B. Harley and Carl Martin.

These singers will be assisted by Richard Hoffman, pianist; Carl Schuetze, harpist, and H. Dutschke and E. La Croix, French horn players.

The program will be:

Matona, Lovely Maiden.....	Di Lasso
Madrigal for four voices.....	
Oh! Earth, Thou Art Wondrously Fair.....	Dregert
Part song for men's voices and soprano solo.....	
Solos for piano—	
Clavierstück in E flat minor.....	Schubert
Moment Musical, in A flat.....	Schubert
The Erlking (transcribed by Rich. Hoffman).....	Schubert
Mr. Hoffman.	
Trios for female voices.....	Brahms
With accompaniment of two horns and harp.....	
Fair Daffodils.....	Warren
Madrigal for five voices.....	
Solos for Piano—	
Spinning Song.....	Hoffman
Scherzo di Bravoura.....	Hoffman
Mr. Hoffman.	
Five Vocal Quartets, op. 51.....	Henschel
With piano accompaniment.....	

Chickering & Sons have issued an analytical program, which was prepared by H. E. Krehbiel, the music critic of the New York Tribune. This book contains short sketches of the composers whose works figure on the program, and exhaustive explanatory comments and analytical notes on the compositions.

Ernst Schmidt Dead.

THE death of Ernst Kleber Schmidt, a well-known 'cellist of this city, whose funeral took place from St. Mark's Church on Thursday, April 6 (at which church his father, the late Louis Schmidt, was organist fifty years ago), is a loss deeply regretted by the many musical organizations with which Ernst Schmidt had been identified. During a professional career of twenty years he had been connected with the Mendelssohn Quintet, the Thomas Orchestra, the Boston Symphony and the Seidl Orchestra. He was also the 'cellist of the once famous Schmidt Quintet, founded by his father, which organization was the first to introduce the classics of chamber music on the Pacific Coast. It was composed entirely of the family, consisting at that time of Louis Schmidt, the elder; his three sons, Louis, Ernst and Clifford Schmidt, and his daughter, Alice Schmidt-Fritsch. Of the gifted five there now remain but two, Louis Schmidt, a violinist of reputation in this city, the organizer of the Schmidt-Herbert Quartet, and Mrs. Schmidt-Fritsch, the pianist of the quintet and a favorite pupil of Leschetizky.

As a 'cellist Ernst Schmidt was distinguished for his tone and breadth of delivery; as a man he was noted among his colleagues for a spirit of gentle humor and many lovable qualities.

New York Ladies' Trio.

The New York Ladies' Trio is very busy with its engagements this spring, and is booked up to as late as May 16, when they will play in a May festival concert in Tarrytown. Among their recent engagements are Elmira, Jamestown, Warren, Columbus, Ohio, and so on.

Scherhey's Summer School.

Many teachers, whose winter season is impossible as a study time, have urged Professor Scherhey to give a summer course; artists also, who will then have the necessary time for serious study and enlargement of repertory, have likewise communicated this desire to him, and in consequence he will open a summer school to begin June 1.

Thuel Burnham.

THUEL BURNHAM, of whom THE MUSICAL COURIER spoke last week, seems destined to win a conspicuous place among pianists. There is a seriousness and scholarly intent about his work and programs which are a delightful contrast to many of the efforts of the present day pianistic celebrities.

He plays the best of everything, whether it is simple or difficult, and possesses an extraordinary catholicity of



THUEL BURNHAM.

taste. These programs speak for themselves, also for him, and tell instantly what order of well-poised, discriminating young artist is forging ahead:

Sonata (Waldstein), op. 53.....	Beethoven
Impromptu, B flat.....	Schubert
Spring Song.....	Mendelssohn
Spinning Song.....	Mendelssohn
Nocturne, G major.....	Chopin
Waltz, C sharp minor.....	Chopin
Impromptu, F sharp.....	Chopin
Polonaise, A flat.....	Chopin
Military March.....	Schubert-Tausig
Etude.....	Kullak
Silver Spring.....	Wm. Mason
Rhapsodie No. 6.....	Liszt
Toccata and Fugue in D minor.....	Bach
Twelve Etudes Symphoniques.....	Schumann
Allegretto (Sonata, op. 31, No. 3).....	Beethoven
Two Preludes, Nos. 13 and 24.....	Chopin
Two Etudes, op. 25, Nos. 1 and 2.....	Chopin
Funeral March (B flat minor Sonata).....	Chopin
Waltz, A flat.....	Chopin
Polonaise.....	MacDowell
Toccata.....	Wm. Mason
Dance Caprice.....	Wm. Mason
Erlking.....	Schubert-Liszt
Sonata, op. 31, No. 3.....	Beethoven
Prelude, C sharp minor.....	Rachmaninoff
Impromptu, A flat.....	Schubert
Spinning Song.....	Mendelssohn
Scherzo, C sharp minor.....	Chopin
Three Etudes, op. 25, Nos. 7, 8 and 9.....	Chopin
Waltz, D flat.....	Chopin
Ballade, G minor.....	Chopin
Etude, C major.....	Rubinstein
Traumerei.....	MacDowell
Impromptu.....	MacDowell
Spring Dawn.....	Wm. Mason
Polonaise, E major.....	Liszt

Grand Conservatory of Music.

The Grand Conservatory of Music will give a concert at the Waldorf-Astoria on the 24th of this month, to celebrate its twenty-fifth anniversary.

Carl at the "Old First" Church.

W. C. CARL will inaugurate his annual series of spring-tide organ recitals at the Old First Presbyterian Church, Fifth avenue and Twelfth street, next Friday afternoon at 4 o'clock.

The program will contain selections from the works of Bach, Mendelssohn, Weber, Guilman, Chauvet, Capocci and Dubois. The admission will be without ticket.

Regarding Mr. Carl's concert in Scranton last week, when he appeared in that city for the third time, the Scranton Republican calls him "The Prince of Organists," and in the course of a lengthy review had this to say of one of the numbers:

The Fugue in G minor, one of Bach's greatest efforts, was rendered in a masterly manner, the entrance of the different subjects given in a pronounced and decided manner, the player's great familiarity with Bach's works being very evident, as each part was ushered in as though a distinguished visitor was entering the room.

The climax of the series of organ recitals given during the winter in the Presbyterian Church was given last night by William C. Carl, of New York, assisted by Shannah Cumming, also of New York. The program was ideal in its arrangement, comprising the grandeur and depth of the German school, the daintiness and grace of the French, and the solidity of the English. It contained a number of selections never before heard in Scranton.—Scranton Tribune.

The excellence of the program and the admirable manner in which it was played made of this concert an exceptionally pleasant musical event that will not soon be forgotten by the audience that greeted Mr. Carl last night.—Truth.

The Gamut Club, under Mr. Carl's direction, will give a public meeting this week, Saturday evening, assisted by distinguished artists, in the chapel of the "Old First"—subject, "Richard Wagner," and on the 18th inst. Mr. Carl and his choir will illustrate a lecture on the development of church music, to be given by Dr. Howard Duffield, before the Quill Club, at the St. Denis Hotel, New York city.

Laura Louise Wallen.

Miss Wallen announces that on Tuesday evening, April 18, she will give a song recital at Sherry's, at 9 o'clock, assisted by Miss Evelyn Harris, Perry Averill and Orton Bradley.

Carreno's Programs.

Teresa Carreno's forthcoming recitals in Chickering Hall are arousing much interest. Her program for next Saturday afternoon will be:

Organ Fantasia and Fugue in G minor.....	Bach-Liszt
Sonata quasi una Fantasia, op. 27, No. 1.....	Beethoven
Nocturne, op. 64, No. 1.....	Chopin
Barcarolle.....	Chopin
Waltz in C sharp minor.....	Chopin
Scherzo, op. 31.....	Chopin
Variations and Fugue on a Theme by Handel.....	Brahms
Impromptu, op. 90, No. 1.....	Schubert
Etude de Concert.....	MacDowell
March Militaire.....	Schubert-Tausig

Her program for the recital Tuesday afternoon, April 18, will be:

Toccata and Fugue in D minor.....	Bach-Tausig
Sonata Appassionata, op. 57.....	Beethoven
Two Studies, C sharp minor, A flat.....	Chopin
Nocturne in C minor.....	Chopin
Polonaise, op. 44.....	Chopin
Waltz, op. 42.....	Chopin
Sonata in G minor.....	Schumann
Chants sans paroles.....	Tschaikowsky
Barcarolle in F major.....	Rubinstein
Polonaise in E major.....	Liszt



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Castle Square Opera Company.

AN excellent production of "Carmen" was given on Monday night at the American Theatre to another crowded house, and, judging from the interest shown by the audience, there will be no vacant seats at this theatre during the current week.

What a pleasure it is to see so many young artists full of enthusiasm and with fresh voices when we think of the staid old dames and worn out singers at the Metropolitan Opera House with its horrible archaic chorus! And what an excellent chorus is that at the American. Always in tune and brimful of action!

Mr. Hedmond as Don José proved himself an excellent artist. His voice is well trained, though occasionally throaty, but he keeps forever on the pitch and knows how to modulate his tones; besides these excellent qualities, he is an actor of ability. As Escamillo Harry Luckstone was fascinating. He possesses a fine baritone voice, which also remains in tune. Miss Macnichol's portrayal of Carmen was thorough, but her singing was in many instances sadly at fault. She was off the key during the entire first act, but redeemed herself later on.

Altogether charming was the Michaela of Miss Millard. This young woman is always artistic.

The other parts were in good hands.

The following is the cast for the week:

Don Jose.....	Reginald Roberts
Escamillo.....	E. C. Hedmont
Il Doncairo.....	Harry Luckstone
Il Remendado.....	Henry Norman
Zuniga.....	Frank Ranney
Morales.....	Leverett B. Merrill
Lilias Pastias.....	Charles Scribner
Michaela.....	Laura Millard
Frasquita.....	Rita Harrington
Mercedes.....	Gertrude Quinlan
Carmen.....	Lizzie Macnichol

Mrs. Wm. McClenahan Ransom's Recital.

The song recital given by Mrs. Wm. McClenahan at her studio in Providence, R. I., April 5, was a success, both artistically and in point of attendance. She was assisted by Timothee Adamowski, the Boston violinist, and Hans Schneider, accompanist. The studio in the Butler Exchange, one of the handsomest studios in Providence, was decorated with flowers and plants, while the audience was composed of the ultra fashionable set of the city. The program presented by Mrs. Ransom included "Heart's Springtime," by Wickede; "A Dream," by Ambrose; "Les Filles de Cadix," Delibes; Tosti's "Oh! Quanto lo t'amerai," and several others of like quality, besides a number of encores. As usual, Mrs. Ransom was received with enthusiasm, and she received the congratulations of all, the company lingering long after the recital was over. Mr. Adamowski played Schubert's "La Serenade"; "Ave Maria," by Mascheroni; Preislid, "Meistersinger," by Wagner-Wilhelmj, and a number of other selections. Mrs. Ransom has a voice of exceptional purity, a dramatic soprano, and she sings with taste.

The Kaltenborn Quartet.

Despite the fact that the musical season is drawing to a close, this quartet continues to book new engagements. On the morning of the 18th it will be heard at the Astoria; in the afternoon at the Lyceum, and in the evening at the Apollo concert, Academy of Music, when it will be assisted by Aug. Kalkhof, bass, and Ernest Wagner, flute, which combination forms the Kaltenborn Sextet.

Last night the quartet played at Chickering Hall, engaged by the Manuscript Society, and on Thursday, the 13th and 20th they will play in Yonkers, on the 15th at Elizabeth, on the evening of the 24th at the Astoria, on May 1 at Plainfield, and May 17 at New Haven.

On May 10 Mr. Kaltenborn will be the soloist at a concert to be given in the Pouch Mansion, Brooklyn; on May 11 and June 2 at Teachers' College, New York.

Last week the quartet had great success at the Sloane wedding, in St. Bartholomew's Church, Wednesday morning, and in Yonkers, at the handsome residence of Mr. and Mrs. Guy Phillips, when it had the able assistance of Heinrich Meyn, baritone, and on Friday at Englewood, N. J., when Mrs. Clara Henely Bussing was the

soloist. On Thursday afternoon Mr. Kaltenborn and Mr. Beyer-Hané and G. Viehl played to a large and enthusiastic audience at the Teachers' College, and on Wednesday evening Mr. Kaltenborn was the soloist at the concert given for the Working Girls' Mission.

Heinrich Meyn.

Heinrich Meyn will be absent from this city for the next fortnight, making a short tour to the West, filling a number of concert and recital engagements.

Mrs. Katherine Fisk Engaged.

Mrs. Katherine Fisk, one of the most popular contraltos before the public, has accepted a position in the St. Bartholomew choir, under most flattering conditions to the singer. Her beautiful voice will give the congregation continual pleasure, especially in view of the sympathy, which is a distinguishing feature of her work. It is one of the most desirable positions in New York, many prominent and wealthy citizens being among the pew-holders; consequently the congregation as well as the singer is to be congratulated. There are few singers as gifted, genuine and satisfactory, as Mrs. Fisk. She is a conscientious, well-schooled artist.

Mr. U. S. Kerr.

U. S. Kerr, who has been making such a success wherever heard during the season, studied with Charles R. Adams, of Boston, and made his first appearance at one of the opera recitals given by Mr. Adams' pupils two or three years since. Mr. Kerr has a bass voice of unusual strength and beauty which he uses in correct and artistic style.

A few comments from the press of different cities where he has sung are appended:

U. S. Kerr received an ovation at all three concerts. Not only does his voice give entire satisfaction, but he has a pleasing personality. He was recalled five or six times.—Augusta, Ga., Herald.

Mr. Kerr's program was made up of triple and double numbers, running from favorite ballads to the masterpieces of the old composers. After the third song of the first number, "My Star," the applause rose to an ovation, and the young singer was compelled to respond to a most enthusiastic encore.—Minneapolis, Minn., Times.

U. S. Kerr received a positive ovation. He sang the "Evening Star" romanza from "Tannhäuser" at the first concert. At the matinee he completely won everybody with the "Toreador's Love Song," by Couchois. At the second evening concert there was a call started for Kerr which would not allow the concert to proceed until he appeared and sang. This evident appreciation was very flattering to Mr. Kerr.—Nashville, Tenn., American.

Mr. Kerr had a splendid opportunity to display his art, each number being delightfully rendered. The sustaining quality of Mr. Kerr's voice was especially pleasing in the singing of "O Though Sublime Sweet Evening Star."—Boston Globe.

U. S. Kerr brought down the house by his superb singing, shouts of "bravo" and "encore" calling him out again and again.—Boston Herald.

U. S. Kerr gave a recital of song at the Tuileries this week. He is a basso of unusual promise. His voice is remarkably well placed and unusually smooth and flexible—an oratorio voice, noble in quality and pleasant to hear. He is one of the few out of the many singers of the perennial "Two Grenadiers" who make clear the dramatic dialogue of the conquered and the unconquered soldier. "Why Do the Heathen Rage?" was rendered with the clearness and accuracy of a bass clarinet, the tones of which instrument are often suggested by Mr. Kerr's voice in either register.—Boston Times and The Hour.

Mr. Kerr, bass, is a young singer of magnificent physique, and endowed by nature with strength to put into action all his really remarkable vocal powers. His voice is round and full, his articulation distinct, and his whole bearing most pleasing.—Randolph, Vt., Herald and News.

Mr. Kerr, who has a noble voice, sang with taste and understanding Schubert's "Am Meer" and a song by Couchois. As the first encore, he sang a song by Wilson G. Smith.—Boston Journal.

Mr. Kerr sang songs by Schubert and Couchois to the manifest pleasure of his hearers. He has a voice of fine quality, which he uses with skill and discretion, and he sings broadly, tastefully and ably.—Boston Herald.

U. S. Kerr has a very beautiful voice of much range, and he manages it admirably. The solo "Am Meer" he rendered finely, with delicacy of shading.—Portland, Me., Press.

Mr. Kerr's singing was undoubtedly one of the most popular numbers on the program. He was heard to great advantage in the Wagner song and received vociferous applause. He sang "A Dream" by way of encore.—Savannah, Ga., Morning News.

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Those who desire to attend this grand concert, either for its musical worth or an inclination to assist me after an illness of four months, may have the satisfaction of knowing that there are no expenses whatever to be deducted and that every dollar paid will go to the real aid of the beneficiary direct and in full.

I regret the necessity of this benefit, but sickness is likely to come to any of us at any time, and all who assist in making this concert a success will be doing much for one who, as all know, has done much for the profession of music all over the world during my twenty-one years of service as Manager or Treasurer with Col. J. H. Mapleson, P. S. Gilmore, Eduard Strauss, Italo Campanini, Adelina Patti, &c. **PRICE OF TICKETS, \$1.00 EACH.**

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The use of the hall has been kindly given by Messrs. KNABE & Co.

[Mr. Angelo has always borne the reputation of being an honest and hard-working man, who has bestowed many favors upon musicians during his days of prosperity. This being a time for benefits it seems to us that he is as much entitled to one as those who have recently been making fortunes out of the musical community.]

Miss Louise Gehle.

A pupil of Mme. Lena Doria Devine, who is attracting much attention by her remarkable contralto voice and artistic singing is Miss Louise Gehle.

The *Chronicle-Record* of Mt. Vernon, April 3, says:

The committee on the concert and reception of the Eleventh Battalion Band have added another feature to their concert, having secured the services of Miss Louise Gehle to sing. This singer is gaining a big reputation, and will draw a large audience to the concert, being well known in this city.

The Mt. Vernon *Argus* of April 6 says:

The concert of the Eleventh Battalion Band at the armory was a most gratifying success. Conductor Rampone directed with his accustomed energy and dash, and Miss Louise Gehle sang two very charming songs in pleasing style and grace, and was rewarded by a tremendous burst of applause.

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PROSPECTUS.

A contract has been entered into to purchase Mr. Faber's lease of Covent Garden Theatre, together with all the scenery, dresses, armour, properties, and music belonging to it, and the exclusive right of performing all the protected works of Wagner (except Parsifal), "Romeo," "Carmen," "Manon," and other operas, during the opera season, at fixed royalties, for the sum of £110,000, of which the sum of £22,000 has been paid by way of deposit.

The lease of the theatre has 48 years to run from Lady Day, 1899, at a ground rent of £791 10s. per annum. The Duke of Bedford's box and ante-room, box 51, and two stalls which have never been included in the letting of the theatre, are excepted from the purchase.

It is proposed to expend a sum of about £7,000 in increasing the installation of electric light, erecting a smoking lounge over the portico, and generally improving the theatre.

The certificate of Messrs. Cooper Brothers and Co., the auditors to the Syndicate, shows the net profits during the first two years of the Syndicate's operations to have amounted to £8,867 7s., being an annual average of £4,433 13s. 6d.

This result has been arrived at after providing for a rent of £7,999 5s. per annum, and an expenditure of £2,736 12s.

2d. during the two years in redecoration and repairs, and a sum of over £3,000 in new dresses, scenery, &c.

By special resolutions, passed on 4th January last, and confirmed on the 20th of the same month, the capital of the Syndicate was increased to a total of £85,100 by the creation, in addition to the then existing capital, of 700 Five and a Half Per Cent. Preference shares of £100 each: 600 of these (£60,000) have been subscribed privately by members of the Syndicate and their friends. It is not proposed to issue the remainder at present.

The proceeds of the above Preference shares and of the present issue will be applied first in payment of the balance of the purchase money, and secondly to the improvements above mentioned.

The issue will consist of £60,000 in 600 Mortgage Debentures of £100 each, carrying interest at 4 per cent., and redeemable by annual drawings by lot extending over about forty-two years. For this purpose it is intended to appropriate an annual sum of £3,000, which will be applied first in payment of the interest on the outstanding Debentures and the balance in redeeming the Debentures. This arrangement is to commence in the year 1901, in which year the first drawing will take place. The Syndicate, however, reserves the right to redeem any Debenture at 105 at any time on giving six months' notice to the holder. These Debentures will constitute a first charge upon the lease and contents of the theatre and upon the musical rights to be acquired by the Syndicate, the whole of which will be vested in the trustees for the Debenture holders.

The payments required for the service of the Debentures will be as follows:

	£	s.	d.
Ground rent.....	791	10	0
Annual sum required for payment of 4 per cent. interest upon the Debentures and for their redemption in 42 years.....	3,000	0	0
Insurance on building. £50,000—£787 10 0			
Diitto on contents.... 10,000—210 0 0			
	997	10	0
Total	£4,789	0	0

On the basis of the average profits actually earned by the Syndicate during the past two years the income available for payment of the above, now that the rent of £7,999 5s. is no longer payable, should be £12,400, though it is anticipated that this figure will be materially increased when the Syndicate is in permanent possession of the theatre. There would thus be a surplus income of more than £7,600 per annum over and above what is required for the service of the Debentures. The theatre has been sublet on very favorable terms for seven months from August 25, 1899, to March 25, 1900, to Mr. Frank B. Rendle, who has rented it for the winter months during the last two years.

Where no allotment is made the deposit will be returned in full. If the amount allotted is less than that applied for, the balance of the deposit will be applied towards payment of the amount due on allotment.

Copies of the prospectus and forms of application may be had at Covent Garden Theatre, or from the bankers, brokers, or solicitors of the Company.

Copies of the memorandum and articles of association, the auditors' certificate, and the draft trust deed for securing the Debentures may be seen at the office of Messrs. Dawes and Sons, 9 Angel Court, E. C.

London, March 23, 1899.

The Lehmann Song Recital.

BEFORE a large and enthusiastic audience at Carnegie Hall, on Monday afternoon, April 10, Frau Lilli Lehmann gave her second New York song recital. Her program presented few novelties, and was carefully chosen with a view to the present vocal condition of the singer. There is positively nothing new to say of her work; she is a great artist, possessed of exemplary routine, and is wonderfully resourceful. Her great art shines out even in her feeblest tone, and it is equally apparent in song recitals, although song recitals are entirely beyond its province.

So great and convincing an artist warmly deserves to win the enthusiasm of the public, although the audience which greeted her was composed largely of her personal friends. Although vocally resourceful, Frau Lehmann was clearly unable to secure any effect whatever in songs which call for a medium register, therefore, three-fourths of the program cannot be considered by the critic. Lehmann's medium voice is entirely gone, hence there is nothing vocal to criticise. Her interpretation was leisurely and middle-aged, with neither fire nor conviction, which indeed was impossible, in view of the fact that she was forced to use her voice as carefully as a cat walks upon egg shells. One was in constant terror for fear the time-worn organ would split and soar in various directions at the same time. Three selections were encored and she repeated them.

For the final number she substituted the "Erlkönig," an unfortunate substitution, for she absolutely cannot sing, declaim nor indicate it. Here and there through the various numbers, Frau Lehmann displayed a rarely comprehensive interpretation, but frequently phrases grew quite weak from the sheer vocal inability to throw them out with force, earnestness and decision. When the selection called for a few high notes, or ended on one, the singer seemed more hopeful, for she could by mere muscular effort assault a high note and be sure of receiving rapturous applause. Her few explosive high notes threw the audience off the track, so that the other vocal limitations were unnoticed.

Unfortunately, even Lehmann's friends must acknowledge that, while she may now worry through various parts in grand opera, she is totally lost in song recitals. Out of respect to her great art and imperious, womanly personality, we will leave this subject here and go on to the second matter, which must be discussed.

At the end of the recital a promising young musician, who is becoming known in certain musical circles, presented Frau Lehmann with a diamond heart, in behalf of some art and Audubon devotees of New York. He remarked that the singer came to America without advertising herself, and that she was "above dross," &c., or words to that effect. With eager hand Lehmann received the gift, and called America her "second home." This was very pretty, polite and entertaining, but what is the truth of it? The singer takes thousands of dollars from us, not one charity has been aided by her; the prices for this very recital were from 75 cents to \$2, and the house was crowded. Now she intends to give a third recital, that a few more dollars may fall into her capacious lap.

Lehmann loves America so much that she thanked the American audience in German for the gift given publicly, but the result of a private enthusiasm; she has not given one hundredth per cent. of what she has gained here to any one of our charities; she sings to the populace of her "second home" for high prices which she cannot get in her "first home." Where is the amiability in all this, and where the call for any mawkish sentimentality?

When America has paid her five times more than she

could win in Dresden, Rome, Vienna, Leipzig, Paris or any of the European towns, what is the necessity of giving her publicly a diamond heart? If it is because she does not wear feathers on her hat, nor eat birds, it must be remembered that she has never been accustomed to squander money upon the joys of an elaborate toilet and that she is a vegetarian. Is there such a virtue in the vagaries of her taste that it must be applauded publicly? Poor Europe is song recital and opera starved. We have all the artists over here at once, and Europe goes without. Still Europe seems to survive, while rich Americans bespangle these exotic birds of passage, and the American singer, teacher or composer cheerfully whistles for food, while the money which should support him buys diamond hearts for Lilli Lehmann, who merits it because she can still shriek and stiffly gesture through a Wagner opera. There are worse crimes than to wear feathers on one's hat, and worse depravities than to eat meat. One above advertising and dross may not see this, especially while she helps to ruin her beloved "second home" to enrich herself and her native land.

Lilli Lehmann is a great artist, and mighty are the traditions associated with her name, but not more mighty than the nonsense of America's pouring much more gold into her ever empty palm than any other civilized or savage country on earth would give her. Stand from under! There is to be a third recital. Will there also be another gift? Let the women who will not buy feathers, not even chicken tails for their hats, take the money so saved and put it into some suitable and suggestive gift for this charming but mercenary singer. America seems enchanted with the game called "Gild the Lilli."

Reinhold Herman accompanied with his customary finish, discretion and sympathy. This was the program:

Die Nonne.....	Schubert
Ave Maria.....	Schubert
Mondnacht.....	Schumann
Intermezzo.....	Schumann
Marienwurmchen.....	Schumann
Ein Ton.....	Cornelius
Untreu.....	Cornelius
Das Veilchen.....	Cornelius
Sie schlummert.....	Loreley
Loreley.....	Bungert
Narzissenduft.....	Brahms
Stille die Wipfel.....	Herman
Landgraf.....	Loewe
Walpurgisnacht.....	Loewe
Edelfalk.....	Loewe

New York Ladies' Trio.

This admirable organization continues on its successful career. Everywhere it appears it plays to crowded houses. The trio and Miss Lillian Carlsmith gave a concert in Elmira, N. Y., April 10, and one in Jamestown the following night. Next Friday the trio and Miss Carlsmith will appear in Columbus, Ohio, in a concert with Moriz Rosenthal.

The Last of the Kneisel Quartet.

THE last concert of the Kneisel Quartet was given at Mendelssohn Hall, Tuesday evening of last week. The program consisted of Haydn's Quartet in G minor, op. 74, No. 3. César Franck's Quartet in D major, a spun out, tedious work of no novelty or form, and Schubert's Quintet in C for two violins, viola and two 'celli. The playing throughout was marked by those qualities that have endeared this organization to the heart of the simple minded amateur. There was much sweetness, but of virility or authority there was little. We venture to suggest that the Kneisel Quartet give one-half as many concerts next season. They were perniciously active this.

Sousa and His Band.

THE reports which have been disseminated about Mr. Sousa's intending to abandon his annual tours are without foundation. Mr. Sousa, who is at present on the road, and having one of the most successful tours in his successful career, will give a concert at the Metropolitan Opera House, Sunday evening, April 23.

The band opens at Manhattan Beach June 17 for the summer season, and in September plays in the exposition at Pittsburg. The annual winter tour begins in January, 1900.

Eugene A. Bernstein's Pupils.

Miss Victoria Boshco, Miss Sarah Sokolsky, Master Gabriel Newgold and Master Leo Rovenger, pupils of Eugene A. Bernstein, assisted by Miss Florence C. Eno, soprano, gave a recital last night in the New York College of Music—too late for a fuller notice in this issue.

Madame Marchesi Sails.

Mme. Blanche Marchesi and her husband, Baron Caccamisi, sailed for Europe Saturday, April 8, on the Lucania. Their many friends regret their departure, and look hopefully forward to the approaching season, which will bring them back to the United States. The fact that this charming couple carries away a strong impression and a just estimate of America and Americans has been proved by the emphatic expressions they have made to those with whom they have come in contact. They will always find a welcome here.

TO VOCAL TEACHERS.—Vocal teachers who have advanced pupils prepared to accept public engagements for concerts and oratorio can secure auditions for the purpose of selecting from among them such voices and artists as are prepared to accept engagements for next season.

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Aschenbroedel Concert.

THE Aschenbroedel Society gave the second matinee chamber music concert at the Society Hall on Sunday, April 9. The program was materially changed, on account of the illness of one or two persons, who were to have appeared. Josef Weiss was unable to take part and Emil Paur took his place.

The concert opened with the Brahms Sonata in G, for violin and piano. Geraldine Morgan and Emil Paur gave the large audience a most thrilling interpretation. Miss Morgan possesses a large tone, clear intonation, and respects the dignity of phrases with a reverence unfortunately rarely encountered. She presents most understandingly the subtlety of musical episodes, and bows out entire sentences without wavering or mutilating them.

Emil Paur is too good a musician to make severe criticism possible; the most a captious critic could suggest would be a further subordination of the piano part, and greater flexibility toward those with whom he plays. He is a strong, virulent pianist, and does some remarkable technical work. He has dominated orchestras so long, and been the unit around which performers revolved, that it is apparently an effort for him to merge his identity or personality into that of any other performer, which is a musical necessity. A leader should have a positive and strong personality, and as Paur is manifestly a forceful director, it is doubtful if he can ever so far remodel himself to become a subservient ensemble player. There was a slight unevenness about the sonata. Aside from this, criticism can rest. Miss Morgan has a warm, well controlled temperament, acute rhythmic sense, and a gift of musical analysis quite unusual.

After the Sonata Hugo Heinz, the London baritone, accompanied by Frederick Peachey, also from London, sang three Brahms songs and an encore. Mr. Heinz has been singing in recitals in various cities of America, always with flattering success. He was in splendid voice, and sang with a passion and warmth which surprised even those who know what he can do. His encore "Drei Wanderer," by Hermann, with the vigorous ending, thrilled the audience, who applauded enthusiastically. His voice is large, vibrant and uniformly melodious; he is one of the most satisfactory Lieder singers we have ever heard. Mr. Peachey at the piano gave good support and a sympathetic interpretation.

The last number was a Brahms trio in B flat, played by Geraldine Morgan, her brother Paul, the violoncellist, and

Emil Paur. This is an exceedingly difficult composition; it is full of the most fiendish syncopation and dangerous passages, especially for the piano. It almost passes belief, but Paur read the score at sight so perfectly that one would have thought that the trio had been rehearsed for months.

Paul Morgan has well developed those characteristics which have made his sister so notable a feature in musical circles. He plays sympathetically and with the regular Morgan authority. The composition is a marvel of rhythmic and melodic beauty, and aside from an occasional veiled effect the interpretation was quite worthy of the performers. Altogether this concert was one of the pleasantest and most musicianly of the season.

Hamlin.

The well-known tenor, George Hamlin, who is under the management of Victor Thrane, sings at the following places the latter part of this month: Saginaw, Mich., April 18; Cleveland, April 25; Chicago, April 26, and Evanston, April 28. He has also recently been booked to appear at the Louisville Musical Festival, May 8, and Albion, Mich., May 17. It is a pity that this great artist is not heard oftener in the East.

Eloise Morgan.

The charming prima donna of the Castle Square Opera Company has accepted an engagement to sing at a prominent concert in Schenectady on May 9. We herewith append a recent notice taken from the *Bulletin*, Williamsport, Pa.:

The audience had reason expect much from Mrs. Morgan, and they were not disappointed. She is a singer of large reputation, and this city rarely has an opportunity to listen to such singers. She did not give the audience a program of the modern, so-called, intellectual music, suggestive of a scientific search for melodious effects, in which the listener is often baffled regarding his or her ability to appreciate the true harmony of sound and sense, but gave numbers lyrical, emotional and brilliant, in which the singer has an opportunity for displaying every artistic effect. Mrs. Morgan's voice is sweet, flexible, and has an extraordinary range. In the Polonaise from "Mignon" she took G in altissimo with as much ease as many artists would take a note five or six degrees lower.

Miss Mosby's Concert.

Miss Frances Mosby, whose beautiful singing at the Nora Maynard Green concert, Waldorf-Astoria, last Thursday, was such a feature of the evening, will give a grand concert at the Grand Opera House, Memphis, Tenn., on May 2. She will be assisted by John J. Bergen, tenor, and Morris Bernhardt, accompanist, and a notable concert

may be expected. Miss Mosby was soloist at the Cortland Festival last year, and is rapidly making a name in the class of the best professionals.

Bessie Bonsall.

Miss Bessie Bonsall, the contralto, has been engaged by Sousa and his band as soloist from April 21 to April 24 in the concerts in Providence, New York, Philadelphia, Baltimore and Washington.

Jenny Busk-Dodge.

The attendance at the students' recital given by Mrs. Jenny Busk-Dodge in Smith & Nixon's Hall, Cincinnati, Ohio, was seriously affected by the inclement weather, but the performance lost nothing from that cause. Owing to the illness of Misses Maude Strayer and Bessie Seinsheimer and Mrs. James Gardiner three numbers were omitted from the program. Mrs. Busk-Dodge's pupils were assisted by the Bloom Quartet, Miss Abraham and Messrs. Abramowitz, Dotzengall and Bloom; Mr. Hahn, Jr., flute, and Mrs. G. Bloom, accompanist. Miss Abraham, Miss Clara Cahn and Miss Fannie Marcus took part.

Miss Charlotte Maconda.

Miss Charlotte Maconda has been singing recently with great success in the Northwest. She has received a succession of ovations, and the newspapers have teemed with her praises. This extract is taken from a long article which appeared in the *Times* of Minneapolis, Minn.:

The soloists, Miss Charlotte Maconda and Gwylim Miles, were all that could be desired; in fact, it is not often that Minneapolis has the privilege of hearing two such satisfactory artists on one program. Miss Maconda is the most delightful soprano we have had here in concert since Lillian Blauvelt. Her voice is wonderfully clear, brilliant, and of great range, with a beautiful warmth and richness in the middle register, unusual in a coloratura singer. She uses it in a most refined and artistic manner, with exquisite taste, and her personality is extremely pleasing.

The aria, "Ah Fors e Lui," from "Trivata," in which she interpolated a high E flat, was beautifully sung, with runs and trills clean and true and most effective tone color, and roused the audience to such a degree of enthusiasm that she was compelled to give two encores. The first, "Twas April," by Nevin, was charmingly sung, and for the second she sang a Lullaby by Luckstone with exquisite tone and expression.

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